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"SELF-EXPRESSION IN MUSIC"—BY HERBERT ANTCLIFFE

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Forty-Third Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXV NO. 7

NEW YORK, THURSDAY, AUGUST 17, 1922

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Ravinia, Ill., August 12.—The way they work at Ravinia could be made the object for an article, as the artists, choristers, orchestra men, conductors, stage manager and every one else connected with Mr. Eckstein's organization are not "loafing on the job." Work seems the motto of President Eckstein and his associates. New operas are put on weekly and the habitues of the park hear each week their favorite singers at least in one, and more often two, novelties; and when repetitions are given, generally the cast is different than the previous one. In the seven weeks of its present season, twenty-six operas have been presented, probably a record in the annals of opera at Ravinia. Thus, from morning until night the heads of various departments are busily engaged coaching artists, rehearsing, giving afternoon concert programs, directing evening performances, arranging the stage settings, etc. The patrons have shown unmistakably their pleasure by receiving each and every one of the presentations with marked approbation. This week, offerings were as meritorious as those of the previous weeks.

On Monday evening an orchestral program was given under the baton of Louis Hasselmans, when the soloists were Bianca Saroya and Louis D'Angelo.

"LOHENGRIN," TUESDAY, AUGUST 8.

"Lohengrin" was repeated on Tuesday evening with Claire Dux, as Elsa; Orville Harrold, as Lohengrin; Vincente Ballester, the King's Herald; Graham Marr, as Telramund; Alice Gentle, as Ortrud, and Louis D'Angelo, as the King. Louis Hasselmans conducted.

"L'AMORE DEI TRE RE," WEDNESDAY, AUGUST 9.

The first performance this season of "L'Amore dei tre re" brought forth Frances Peralta, as Fiora; Morgan Kingston, as Avito; Giuseppe Danise sang Manfred, and Falco appeared as Angella. Papi conducted.

"FAUST," THURSDAY, AUGUST 10.

"Faust" was repeated with Claire Dux, Mario Chamlee, Leon Rothier, Graham Marr and Anne Roselle in the leads, with Hasselmans at the conductor's desk.

DOUBLE BILL, FRIDAY, AUGUST 11.

The double bill was not the customary one, namely, "Cavalleria" and "Pagliacci." It was made up of two novelties of the season—"The Secret of Suzanne" and "The Jewels of the Madonna." In "The Secret of Suzanne," the title role was taken by Graziella Pareto, who looked ravishing to the eye and was once more the grand dame par excellence—a true Countess Gil. Vincente Ballester did not look the part of the Count Gil, but he sang the music with telling effect. Giordano Paltrinieri was not funny as Sante. Papi conducted.

In "The Jewels," Bianca Saroya, as Maliella, completely covered herself with glory by her splendid singing and acting. Little has been written so far in these columns regarding the work of Miss Saroya, for although everything she has done at Ravinia this season has been highly satisfactory, she never before rose to stardom. In Maliella, however, she found a vehicle to bring out all of her vocal and histrionic qualities to such effect as to deserve only superlatives. Beautiful to gaze at, she is the possessor of a dramatic soprano of unusual power. The voice has been well trained and is well balanced in all registers. Miss Saroya has also a keen sense of the stage, and her portrayal was in every way meritorious. She justly won the lion's share in the success of the night. Miss Saroya's performance would have been lauded more had she dressed the part more properly, as though a vision to the eye, she dressed the part too elegantly.

Morgan Kingston was a robust Gennaro; Vincente Ballester was a well voiced and well groomed Rafael, and Anna Correnti, a weak Carmela. Papi and his men were acclaimed after the intermezzo, which was superbly rendered and had to be repeated. As a matter of fact, Papi conducted "The Jewels" admirably—not so "The Secret of Suzanne," when several blemishes marred the performance, noting especially the poor work of the second flutist, not to mention the poor work of the gentlemen at the left of the conductor. The stage settings were more than adequate.

ORCHESTRA PROGRAM, AFTERNOON, AUGUST 12.

On Saturday, Louis Hasselmans conducted a very well balanced orchestra program.

"TOSCA," SATURDAY EVENING, AUGUST 12.

The week was ended with another splendid performance of "Tosca," with the same cast heard on the previous week.

For Sunday evening, "Lohengrin" is billed, with the same artists heard previously excepting Morgan Kingston, who will sing the title role instead of Orville Harrold.

RENE DEVRIES.

Minnie Hauck Now Totally Blind

Baroness von Hesse-Wartegg, better known to music lovers of the older generation as Minnie Hauck, a famous Carmen of her time, is now totally blind, according to word received from Judge Edmund J. Healy from Lucerne, Switzerland, the home of the former singer. It is said that a short time ago she underwent an operation on her



Photo by Marcia Stein

WILLEM VAN HOOGSTRAATEN,

Dutch conductor, who since his debut with the Philharmonic Orchestra at the Stadium Concerts on July 27 has won increased favor with every succeeding concert. Mr. Van Hoogstraten revealed his ability as a wielder of the baton late last season when he appeared as guest conductor in a pair of concerts given by the Philharmonic Orchestra at Carnegie Hall, so that his success at the Stadium was not exactly a surprise. He handles his men with consummate ease and understanding and his offerings have included, with noticeable success, some of the bigger works of Beethoven, Brahms, César Franck, etc., proving that, although the concerts were held outdoors, the large audiences in attendance appreciated and wanted music of the better kind. The Stadium Concerts terminated last night, when the members of the orchestra and their conductor were accorded a gratifying ovation.

eyes, hoping that her sight might be restored, but this was in vain and she is now totally dependent upon attendants.

Walska and Harold F. McCormick Married

Reports from Paris last week brought news of the wedding of Ganna Walska and Harold F. McCormick at the city hall of the Passy District of that city on August 11. Including the bride and groom only five persons were in the office of the Mayor when he performed the ceremony. Dudley Field Malone and his wife were the only witnesses.

Governor of Missouri Issues Proclamation

Arthur M. Hyde, Governor of Missouri, has issued the following proclamation to commemorate the memory of Nelson Kneass, composer of "Ben Bolt":

June 16, 1922: Whereas, The melody of the well known song, "Ben Bolt," has stirred the hearts of young and old for two generations, both its words and its music have become part of the heritage of lovers of all ages and sexes and conditions everywhere, and;

Whereas, The composer of the melody of the song, Nelson Kneass, lies in an unmarked grave in Edgewood Cemetery, Chillicothe, Mo., and;

Whereas, The Chamber of Commerce of Chillicothe has created the Nelson Kneass Memorial Fund for the reception of contributions from lovers of the song, such contributions to be used for the erection of a suitable memorial;

Now, Therefore, I, Arthur M. Hyde, Governor of the State of Missouri, do hereby proclaim said fund open for contributions, hereby inviting all lovers of the song to send such contributions as they may desire, in amounts from ten cents upwards, to said Chamber of Commerce for the construction and maintenance of a suitable memorial. (Signed) ARTHUR M. HYDE, Governor.

N. A. OF O. HOLDS ITS FIFTEENTH CONVENTION

Many Delegates Attend Chicago Meetings—Fine Programs Offered—New Officers Elected

Chicago, Ill., August 15.—The National Association of Organists held its fifteenth (and first Western meeting) annual convention in Chicago from July 31 to August 4, inclusive. The Chicago organists turned out at the "Get-Together" in the Auditorium Hotel parlors to welcome the strangers on Monday evening, July 31, and the enthusiasm created there lasted through the five days, having as a social climax the drive to Ravinia Park to hear a special performance of "Aida" with a dinner en route at the North Shore Hotel, in Evanston. One hundred and seventy-five enjoyed this delightful occasion.

Kimball Hall, St. James' Episcopal Church, the Fourth Presbyterian Church and Medinah Temple were used for the various recitals, the most distinctive of which was perhaps the one given on Tuesday evening, August 1, on the beautiful Skinner organ in the Fourth Presbyterian Church, by Lynnwood Farnam, organist of the Church of the Holy Communion of New York. The program was beautifully constructed, with a choral prelude in A flat by Leo Sowerby—not so ultra-modern and full of variety and color. The "Meditation a Ste. Clotilde," by Philip James, followed—a truly religious atmosphere all through it, yet with wonderful contrast in the interpretation. Two short numbers, by Louis Vierne and by E. C. Baird, made a charming interlude between the second number and the "Chaconne," op. 73, in B flat minor, of Sigfrid Karg-Elert of the German school, the real big composition of the program, taxing the organist's power more than any number and holding intense interest throughout. A Spanish number by Eduardo Torres, "Communion," with a lovely coherent theme, projected the atmosphere of its name. H. P. Jepson, organist of Yale University, was represented on the same program by his "Pantomime," a charming number done beautifully by Mr. Farnam. A toccata on "Ave Maris Stella" by Marcel Dupré, who can play all of Bach's compositions from memory, was again more serious, but bright in character. "Ronde Française," by Léon Boëllmann, brought to the audience a bit of joy again, and this was followed by a choral prelude in G major by Bach, short and impressive. The program closed with a prelude and fugue by Dupré, a very brilliant composition. The audience was much impressed with this recital, almost flawless as to technique and lovely in balance of tone and charming color, and the beautiful church was the correct setting for the music, so exquisitely performed by Mr. Farnam.

The program on Wednesday evening at Kimball Hall, by Ernest MacMillan of Toronto, Canada, was one of the best of the convention, comprising a very interesting program, delightfully interpreted and of just the right length. Clarence Eddy, a dean among organists, gave a program at St. James' Episcopal Church, offering a "Hymn of Glory" (new) by Pietro A. Yon, a new transcription of "Keep Me From Sinking Down" by a colored organist, Carl R. Diton of Philadelphia. Other American composers represented were Carl McKinley, of Hartford, Conn.; Dr. J. Lewis Browne and William

Lester of Chicago, whose compositions were marked new and were attractive sketches, a manuscript by Fred Groton of California, an effective composition by James E. Wallace, and for the finale, a brilliant Allegro con Fuoco by August De Boeck.

One of the most tremendous programs in regards compositions of heavier style was given at the Medinah Temple on Wednesday afternoon by three eastern organists—A. Gordon Mitchell; Henry S. Fry, president of the Association for 1921-1922, and Rollo F. Maitland, representing the American Players Club. The novelty was a symphonic prelude for two organs, inspired by the motto "In hoc signo vinces" used by Constantine in his war against the Turks. This was the first American performance and was of interest to organists, although some arrangement of registration had to be made, owing to its being performed with two consoles on one organ by the players, Messrs. Maitland and Fry.

The three organists played three solos each, and being

(Continued on page 15)

Bach's Sonatas for Violin

Analyzed and Annotated by Arthur Hartmann

ARTICLE II

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[Article I of this interesting series of articles on Bach's sonatas for violin by Arthur Hartmann was published in last week's issue of the Musical Courier.—The Editor.]

The second composition of this series, erroneously called Sonata, is a typical partita or suite where, in dance-forms (and others of variation purely) the same theme is worked out. This particular suite has no less than eight parts, and neither in the question of musical orthography, the nebulae of musical ornamentation or in the detailed and descriptive points of interpretation, needs scarcely more comment than a few elucidations regarding form, which may not be familiar to the majority of violin players.

No. 1. THE ALLEMANDE.

This movement, constituting an essential part of the Suite or Partita, is met with in the earliest part of the seventeenth century. As the principal movement of the old French suites, the Allemande (which in French stood for "German Dance") was a kind of prelude of skilful workmanship, of a moderate tempo (in 4/4 time usually), with an up-beat of a quaver or semi-quaver. It was later accepted by German composers, who with a naive sense of patriotism, especially cultivated this form and adhered to its original title.

The Allemande as a real dance (in 2/4 time), is of a later origin. Also a more lively dance (in 3/4 time), common in Switzerland, is called Allemande. At the end of the second measure, preceding the double-bar, there is no trill indicated in the original, although one's feelings call strongly for it.

No. 2. DOUBLE. (FRENCH: DOUBLES.)

The old name for "variations." A form to be found in pieces by Couperin, Handel, Bach and others. This style of variation, however, changed neither harmony, mode, nor key of the theme, but instead continued to add embellishments to the same, and ever-increasing movements in the figuration of the accompanying parts.

No. 3. CORRENTE. (ITALIAN.) (COURANTE: FRENCH.)

One of the very oldest dance forms in triple time, incorporated into the suite as early as 1621. Its characteristic feature is the lively movement of notes of equal value. Corelli and other Italians treat it thus; whereas the French and German composers lend it a more passionate character.

No. 4. SARABANDE. (SARABANDA.)

An old Spanish dance in triple time and of stately movement, with few short notes, but many ornaments. It consisted originally of two eight-bar periods repeated. The Sarabande begins on the first beat of the measure, and there is generally prolongation of the second beat by a dot, or by amalgamation with the third beat. In the suite of the 17th-18th centuries, it has its regular place between the Courante and Gigue. By some it is claimed that this dance

was invented about the middle of the sixteenth century by Zarabanda, a native of Seville—or Guayaquil?—after whom it was named; and others that it was found in Europe at the beginning of the sixteenth century. Again others connect it with the Spanish Sarao (an entertainment of dancing), and Sir William Ouseley (Oriental Collections, 1728), in a note to a Turkish air called "Ser-i-Khaneh" or "the top of the house," has the following: "Some tunes are divided into three parts and are marked Khane-i-sani—the second part, and Khane-i-ailis, the third part; near the conclusion of several we also find the Persian words *sur-band*, from which without doubt, our *sara-band* has been derived." Whatever its origin may have been, it is found in Europe at the beginning of the sixteenth century, performed in such a manner as to render its Oriental source highly probable. This may be gathered from the following extract from Chapter 12, "Del baile y cantar llamado Zarabanda" of the *Trabado contra los Juegos Publicos* (Treatise against Public Amusements) of Mariana 1536-1623: "Amongst other inventions there has appeared during late years a dance and song, so lascivious in its words, so ugly in its movements, that it is enough to inflame even very modest people." (?) This reputation was not confined to Spain, for Padre Marini (1623) (who believed in its Spanish origin) says that its invention was one of the disgraces of the nation, and others attribute its invention directly to the devil. (1) The dance was attacked by Cervantes and Guevara, and defended by Lope de Vega, but it seems to have been so bad that at the end of the reign of Philip the Second it was, for a time, suppressed. It was soon, however, revived in a purer form, and was introduced at the French Court, in 1588, where later on Richelieu, wearing green velvet knee-breeches, with bells on his feet and castanets in his hands, danced it in a ballet before Anne of Austria. At least this sedate dance has had spicy experience which, however, we will now abandon for our technical analysis of the Sarabande in this suite of Bach. We permit ourselves the digression of again showing the disparagement there often exists between "the written word" and its interpretation. It is a matter of physical impossibility to reproduce, for instance,

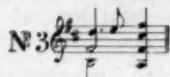


In the twelfth measure from the beginning (counting also the double-bar), we find a chord which is seemingly im-



possible, or at least very difficult of execution. This will be facilitated by first securing the second and fourth fingers,

the first finger then fitting itself to the B. The last chord in the twenty-third measure from the beginning (and counting the double-bar) is assuredly an impossibility, for even in Bach's days it was not vouchsafed mankind to be in two



places at the same time. How many will spring on me if I advise securing the low A with the thumb? The second measure from the end is without a trill, according to



Joachim's "original," although our preference is for the trill.

In the "Tempo di Bourree," the original is at Ill. No. 5



and not as changed by Joachim, David et al., in Ill. No. 6.



In the "Double" following, at the fifth measure from the end, the original, according to Joachim, calls for



which nevertheless he and Hellmesberger have changed to



In David's "original" G sharp is given.

[Article III of this series will appear in next week's issue of the Musical Courier.—The Editor.]

THE STADIUM CONCERTS

AUGUST 7.

Unusually large audiences have been coming to the Lewisohn Stadium to hear Willem Van Hoogstraten conduct, for his ability as a program maker and his versatility in bringing new life into familiar orchestral numbers have aroused extraordinary interest. At the close of each concert several hundred people gather around the platform in order to pay him tribute. The program for Monday evening, August 7, included "Capriccio Italien," Tchaikowsky;



ARTHUR HARTMANN AND FAMILY

The above snapshot of the well known violinist and teacher, whose series of articles on the Bach Sonatas is now running in the Musical Courier, is the first one taken in years, and according to Mr. Hartmann, the first in which his wife has been taken. The boy is Gregory, his son, and the little girl in the picture "his baby, Helen," while the other girl is a friend of the Hartmann children. The photograph was taken at Houghton, N. Y., where the family is spending the summer.

Symphonic Poem, "Les Preludes," Liszt, and symphony in D minor, Cesar Franck.

AUGUST 8.

There was never a question about the popularity of Suzanne Keener, the little soprano of the Metropolitan, when she made her appearance at the Stadium, August 8, as soloist with the Stadium Orchestra. Hers was the sort of a success that began the moment she poked her head through the door at the rear of the platform, and—well, when she later disappeared through the same doorway the applause was still continuing.

The writer remembers the singer best from her recent appearance at the Newark Music Festival when she was given a genuine ovation. Her success on this occasion was almost as marked, and she certainly sang as well. The "Caro Nome" aria from "Rigoletto" was her first offering and this so pleased her hearers that she had to add an encore. Later she furnished all the embellishments of the popular "Ah, fors e lui" aria from "Traviata" in exquisite style, and again had to encore. One might imagine that it would be difficult to hear so small an artist in all parts of the huge stadium, but not so; for this very reason the writer went to the rear before her second appearance and could hear her distinctly.

Conductor van Hoogstraten delighted his audience as usual with a well arranged program. The "Benvenuto Cellini," op. 23, of Berlioz, was especially well done, although the Ippolitoff-Ivanoff "Caucasian Sketches," op. 10, attracted more applause. Beethoven's "Lenore," No. 3, overture, and the "Tasso: Lament and Triumph" (symphonic poem No. 2) by Liszt, completed the numbers.

AUGUST 9.

Mr. Van Hoogstraten made several changes in the program originally planned for Wednesday evening. In place of Mozart's "Magic Flute" overture there was the same composer's overture to "The Marriage of Figaro," and instead of Liszt's "Hungarian" rhapsody No. 2 being heard the "Hungarian" rhapsody No. 1 was played. Other numbers on the program were the Brahms' symphony in C minor and the Bizet suite, "L'Arlesienne."

AUGUST 10.

An interesting Beethoven-Wagner program was presented by Mr. Van Hoogstraten on Thursday evening.

AUGUST 11.

Helena Marsh, contralto, was the soloist at the Friday evening concert, which was heard by a very good sized audience. Miss Marsh appeared twice on the program, selecting as her arias the "Divinites due Styx" from Gluck's "Alceste," and later the Euridice aria "Che Faro Senza," from the same composer's "Orfeo." Both are taxing numbers and require a good deal of artistry to put them over, but Miss Marsh met the requirements easily,

both vocally and as far as interpretation was concerned, and won her audience from the start. She is the possessor of a voice of beautiful quality, rich and clear, which she uses with ample taste and effect. Her encores included the ever popular "Samson and Delilah" aria and "O Don Fatale" from "Don Carlos." After each of these she was recalled to the stage many times.

The orchestral numbers included the Dvorak "Carnival," selections from Rimsky-Korsakoff's "Scheherazade," Saint-Saens' symphonic poem, "Phaeton," and the Brahms Hungarian Dances. The orchestra, under the baton of Mr. Van Hoogstraten, rendered these admirably and to the utter delight of the audience.

AUGUST 12.

One of the features of the Stadium concerts this season has been the appearance of some of the members of the Philharmonic Orchestra as soloists. Such an evening was on Saturday, when Gustav F. Heim made his second bow to Stadium audiences with a trumpet solo. Mr. Heim is first trumpet of the New York Philharmonic. For ten years he held the same post in the Boston orchestra. He was heard in two Schubert numbers, "Serenade" and "Ave Maria." The entire program was an interesting one and there was the usual amount of applause for Mr. Van Hoogstraten, his men and the soloist.

AUGUST 13.

The program offered on Sunday evening by Mr. Van Hoogstraten was admirable in many respects, and the soloist, Cornelius Van Vliet, cellist, a member of the orchestra, played so splendidly that one wished he could be heard more frequently in New York. Mr. Van Vliet surpassed himself—if such were possible—in his interpretation of the well chosen Schubert-Servais "Le Desir," a fantasy and variations for cello and orchestra, he revealed the many qualities that stamp him a master of his instrument. His tone is big and as mellow and sweet as one could desire; his technic is truly amazing, for he is able to do difficult passages with little or no effort, and, moreover, he is an emotional player and sent his hearers away with a real message. The audience was loth to let him go, demanding two extra numbers—the Massenet "Elegy" and "Moment Musical."

Mr. Van Hoogstraten gave worthy support with his men, and his other renditions of such selections as the "William Tell" overture, Rossini; the "Phedre" overture, Massenet (a superb work), and the "Siegfried Idyl," Wagner, not forgetting the "Nutcracker" suite, won for him rounds of applause. He is a fine conductor and has become popular with his audiences.

Arnold-Appelboom Wedding

Maurice Arnold and Johanna Appelboom were married in Brooklyn on July 28. Gustav Becker was the best man.

BRITISH FIND PLENTY OF ENJOYMENT IN FEW REMAINING CONCERTS OF THE SEASON

Ethel Leginska as an Orchestral Conductor?—Sue Harvard Sings at No. 10 Downing Street—Evelione Taglione Pleases—George Woodhouse's Pupils Heard—Lady Phillida Shirley Plays Scriabin's Sonatas—Ursula Greville Back from Spain—J. C. Thomas, an American, Well Liked—Moiseiwitsch and O'Shea and Daisy Kennedy Give Program

London, July 26.—Now is the season of remnants. Socially, London is supposed to be empty, and as the concert halls are closed for housecleaning and repairs, London is therefore musically empty as well. The ordinary millions of plain people who crowd the buses and trains and hang over bargain counters for the remnants sold "far below cost price" do not count at present as they can furnish me with nothing to write about. But there are a few remnants of notes in my concert records which have not found their way into print.

I find, for instance, that Sue Harvard sang at a private musical entertainment at No. 10 Downing street, which has been the official home of the British Prime Minister for two hundred years. As the present occupier is a Welshman who used to conduct a Welsh choral society, Miss Harvard sang three of her five songs in Welsh, for the especial benefit of the Prime Minister, his wife, Dame Lloyd-George, and the guests.

ETHEL LEGINSKA AS ORCHESTRAL CONDUCTOR?

Ethel Leginska, whom a great host of admirers consider one of the most successful woman pianists of the period, is yearning for more worlds to conquer and is giving much time and talent and thought and trouble to the composition of various musical works. A string quartet of hers has been played no less than three times during the past season in London, and a large orchestral work from her pen is to be given in Queen's Hall under the direction of Albert Coates in November. A number of her piano pieces have appeared on various programs during the year. I am told, too, that Ethel Leginska will come before the public one of these days as an orchestral conductor. Why not? The public will soon discover if Ethel Leginska can evoke the same potent charm from an orchestra as she undoubtedly evokes from the piano. More power to her elbow!

EVELIONE TAGLIONE GIVES RECITAL.

Evelione Taglione, a brilliant and musically talented pupil of Ethel Leginska, gave a piano recital in Wigmore Hall a few days ago and proved herself a thoroughly equipped young artist from whom much will be required because to her much has been given. She has by nature what no teacher can ever give, and that which her teacher has given her appears to be of the very best. Health, strength, time, experience, mental development, must do the rest. Other teachers throughout the world are also training brilliant and musically talented pupils and the rivalry is getting keener every year. Here and there, however, are a few who by reason of character, culture, emotional appeal, catch the ear of the public and are successful. Time alone will

show how Evelione Taglione will compete with her rivals in playing on the public as well as on the piano.

GEORGE WOODHOUSE'S PUPILS HEARD.

All the teacher can do is to unlock the cage and let the bird fly out—if there is any bird, otherwise personality, to fly out. This wonderful thought seethed in my brain while I listened to the pupils of George Woodhouse play during a series of recitals at the George Woodhouse



Photographed for the Musical Courier by Clarence Lucas

LADY PHILLIDA SHIRLEY,

youngest daughter of the Earl and Countess Ferrers, whose ambition it is to become a concert pianist.

Pianoforte School in Wigmore street during the months of June and July. All the young artists played with the greatest technical ease and freedom the finest works of Bach, Beethoven, Brahms, Chopin, Schumann, Scriabin and other composers. I heard Violet Austin, Margaret Gibbs, Ronald Chamberlain, and in none could I detect defects. Yet I know that the great test is still to come. The time must come when these students of the piano and its literature will have to study the thoughts and feelings of the public. They must learn to make the piano the means of causing that sympathetic vibration in the lute strings of the heart, as the Koran describes the anatomical peculiarities of the angel Israfil.

LADY PHILLIDA SHIRLEY PLAYS S Scriabin SONATAS.

One of George Woodhouse's most promising pupils is a lady of title, whose ancestors were among the notable families of England centuries ago. I cannot believe that a jury composed of her near and distant relatives would return a unanimous verdict in favor of her career as a concert pianist. Yet, being a young woman of character with a will of her own, she has decided not to be "carried to the skies on flowery beds of ease," as the Rev. Dr. Watts remarked, but to fight for the prize. I heard her play Scriabin sonatas in Wigmore Hall remarkably well. Her name is Lady Phillida Shirley, youngest daughter of the Earl and Countess Ferrers.

URSULA GREVILLE BACK FROM SPAIN.

Ursula Greville, the English lyrical soprano whose concert in Queen's Hall last season was duly reported in these columns, has just returned from sunny Spain, whither she went for a concert tour on the invitation of Manuel de Falla. She makes a special feature of English folk songs, but avoids the mistake made by so many folk song faddists of over doing the "native wood notes wild" business. She sings the very latest as well as the very earliest English songs, and the best songs of other lands as well. Her program at the festival in Grenada showed the growth of English song from the early ditty to the present art song. Ursula Greville is now turning her eyes from the South to the West, looking even beyond the Atlantic to the New World. Reversing the scriptural order, she intends to pour her old wine into the new bottles.

J. C. THOMAS, AN AMERICAN, WELL LIKED.

An American baritone, J. C. Thomas, left a very favorable impression here. Some of the critics, having discovered that Mr. Thomas had sung in musical comedy, also proceeded to discover that he showed traces of having sung in musical comedy. I found he had a really musical voice, a fact worthy of mention in this age of interpretation, style, diction, foreign language feats. Several profound philosophers have concluded that one swallow does not make a summer, and consequently I may risk the opinion that two recitals in a small hall will not make J. C. Thomas familiar to the London public. Those who heard him sing, however, were evidently delighted with his voice.

MOISEWITSCH AND O'SHEA POPULAR.

Pianist Moiseiwitsch and Tenor O'Shea were both obliged to take Queen's Hall again and again to satisfy

(Continued on page 37)

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FINE "GÖTTERDÄMMERUNG" PERFORMANCE CLOSES "NIBELUNGEN RING" AT COLON

Puccini's "Il Trittico" Received with Enthusiasm—Weingartner Produces His Own Opera, "The Village School"—Lauri-Volpi Scores Success as Rodolfo in "Bohème"—Mascagni Conducts "Cavalleria Rusticana" on Gala Night—Also Wins Success with "Iris"

Buenos Aires, July 30.—The performance of "Götterdämmerung," culminating in the divine sacrifice of Brunnhilde and the restoration of the "Ring" to its pristine state, marked the completion of the "Nibelungen Ring" at the Colon.

The occasion was doubly historic, for not only was it the first time that Wagner's allegorical drama has been given in its entirety, without the usual cuts in the score that disfigured it so completely when it was performed notably last year in the Italian version, but also it was sung for the first time in South America in the language of its conception.

The performance was in honor of Weingartner, who took leave on this occasion of the operatic section of the Colon, as he is sailing shortly to Rio de Janeiro, where he is to meet the Vienna Philharmonic Orchestra of some 120 instruments.

"Die Götterdämmerung" was overwhelmingly gloomy, dismal and tragic, and the greatest amount of praise goes to Weingartner for the thorough manner in which he handled everything, both in the orchestra pit and on the stage; his baton was marvelous, for it controlled and dominated everything—even the very atmosphere of the auditorium was electrified by his magic baton. He was splendid in his thoroughness and understanding of the great Wagnerian score. It was a true twilight of the gods, for it brought the real tragedy before one's eyes so vividly and tangibly that one lived, one dreamt, and one suffered.



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At the end of the performance Weingartner received perhaps one of the most enthusiastic receptions an artist could possibly wish for. It was a great moment when the last tragic bar rolled forth from the orchestra pit and the curtain dropped on the yet glowing ashes of the fallen Walhalla. Everything seemed to have ceased to live and breathe, engulfed by the tragic intensity of circumstance. The thoughts of every one present were turned to Weingartner, the only survivor of the tragedy we had come to witness. Yes, Weingartner survived, the only demi-god that did not sink into the glowing ashes of the fallen Walhalla. No, Weingartner, on the ruins of the "Götterdämmerung" that he caused us to witness has raised himself to immortality, for he will forever remain a demi-god of batons in the history of the Colon.

The singers were all excellent indeed and thoroughly versed in their respective parts. Elena Wildbrunn was a perfect Brunnhilde both vocally and histrionically; her voice rang out with superlative beauty and force, and the "noblesse" of her conception of the part was most pathetic, which only ended too soon and too tragically. Walter Kirchoff was a brilliant Siegfried; his voice did perfect justice to the difficult score, and the manliness in which he interpreted his role was welcome. He was a fine Siegfried, a tower of force both vocally and histrionically. Lotte Lehmann made a very sweet Guttrune, and her flexible soprano was very well suited to the part; she was charming, and a lovable Guttrune. Mertens again distinguished herself as Waltraute; her singing was forceful and the timbre of her voice pleased immensely. Schipper, as Gunther, came very much to the foreground with his beautiful baritone voice. Braun, as Hagen, sang and acted in a convincing manner, and although he was battling with a very bad cold at the time, his voice sounded more beautiful than ever. The mise-en-scene was excellent and much improved since the new régime has taken the reins in hand.

With the closing of the "Nibelungen Ring" this year it may be frankly said that a new page in the musical history of the Colon has been written which will throw its light upon future performances of these works and will shine forth as a high summit of artistic attainment that may often be envied and seldom reached. "Der Ring des Nibelungen" has come to stay at the Colon, for it has earned a firm position for itself in the heart of every opera-goer at Buenos Aires.

PUCCINI'S "IL TRITTIPO" RECEIVED WITH ENTHUSIASM.

Puccini, among the Italian school of composers, enjoys perhaps the greatest popularity in Buenos Aires; there is never a year but that at least four or five of his works are included in the repertoires of the opera seasons. The public throngs to the Colon when Puccini is billed, no matter what the work may be, and there is always abundant interest shown.

When "Suor Angelica" and "Gianni Schicchi" were produced the singing as usual was of a very high standard. Dalla Rizza and Lauri-Volpi were the stars of the evening, both of whom were excellent vocally and dramatically. On a second plane of importance, Mertens and Parvis came into prominence with their convincing acting and pleasing vocal contributions.

Bellezza conducted with much fire and understanding; he is thorough and firm with the orchestra and obtains the highest artistic results from it always. The applause was maintained with much enthusiasm at the end of each act.

WEINGARTNER PRODUCES HIS "THE VILLAGE SCHOOL."

It was a pity that Weingartner, after reaping such notable laurels for his conducting of the German repertory at the Colon, should have appeared as a composer himself before the Buenos Aires public. His opera is based on a weird Eastern legend, and the plot takes place in Japan. The story is at times rather incoherent for the Western ideas of civilization, even accepting some of the Far Eastern theories on life in general.

To condense the story: A father eventually kills his son, who happens to be a comrade at school of a young prince who is pursued by a usurper. The father, who is the schoolmaster, is blinded by his patriotic loyalty to the reigning house in Japan, and sacrifices his own son.

In regard to the music, it was a most peculiar mixture of weird noises imitating the Japanese music as far as possible by means of using only two or three colors in the orchestra-

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tion of the opera. It was certainly interesting to listen to, but it is doubtful whether it is music that has come to stay at the Colon, for there reigns a constant air of despondency and monotony during the whole one act of the score.

The singing was excellent and well studied, and among the artists the names of Mertens and Rodrigo particularly shone forth, as well as those of Kirchoff and Parvis.

Bellezza had the honor to present the work to the public on behalf of Weingartner, who was present for the production. At the end of the act there was abundant applause, and especially for Weingartner, who is a prime favorite with Colon opera-goers, although his opera rather puzzled the majority of them.

LAURI-VOLPI SCORES SUCCESS AS RODOLFO IN "LA BOHEME"

Puccini's "La Bohème" made its reappearance late in the season, but it was nevertheless welcomed as an old favorite by the enthusiastic public.

The outstanding feature of the performance was the marvelously well sung Rodolfo of Lauri-Volpi, who allowed no occasion to go by in the score that he did not show his beautiful tenor to full advantage. His acting of the part was also most acceptable. He was a perfect, golden voiced Bohemian.

Maria Ross sang Mimi for the first time, and she made an excellent impression, for her voice was well trained and she had full control of it. Parvis and Cirino gave a good account of themselves both vocally and histrionically. Santini conducted the dramatic score with fire and enthusiasm, and the reception given to artists and orchestra at the end of the evening was enthusiastic.

MASCAGNI CONDUCTS "CAVALLERIA RUSTICANA" ON GALA NIGHT.

July 9 is a national feast day in the Argentine, and to honor the occasion in the proper form and style the usual gala performance was given at the Colon Theater. On these gala nights there is an unusual display of jewelry, and this one was no exception.

The program was again divided into three sections, each being a part of an opera of this year's repertory.

The performance was opened by the singing of the National Anthem by the popular contralto, Besanzoni, which was met with roars of applause at its conclusion.

The first section was undoubtedly the drawing card of

(Continued on page 13)

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BARCELONA REJECTS "L'ANIMA ALLEGRA"

Russian Music Conquering Spain—Italian and English Symphonic Music Heard for First Time—French Futurists Laughed at—The Triumph of Jazz

Barcelona, July 20.—As I anticipated in the Foreign News column of the MUSICAL COURIER, Vittadini's opera, "El genio alegre" ("L'anima allegra"), recently produced at the Liceo, did not satisfy the Barcelona public, which gave the work a respectful hearing and nothing more.

First of all, the Italian composer did not succeed in translating the atmosphere of gladness and sympathy which fills the comedy of the Quintero brothers to overflowing. Moreover, the musical character of the work is not well adapted to the text, since only in isolated instances it shows more or less Spanish melodic turns. Indeed, from what one might call its fundamental musical element there emanates not a single chord or phrase that is truly characteristic, as is the case, for instance, in Rabaud's delightful musical comedy, "Marouf," where the musician, even in the smallest particulars, constantly seeks to produce the feeling that the scene is laid in the East.

As for the intrinsic musical worth of "El genio alegre," it is not very weighty, though its author may yet achieve distinction among modern composers, if he renounces certain prejudices and influences.

RUSSIAN MUSIC CONQUERING SPAIN.

If this latest emanation of the Italian dramatic muse has failed to convince our public, it must be said that Russian music has conquered it absolutely, and with lightning rapidity. Borodine, Moussorgsky, Rimsky-Korsakoff and Stravinsky are already preferred names, as is proved by the fact that next season the Liceo will produce Moussorgsky's "Boris," Borodine's "Prince Igor" and Tchaikowsky's "Pique Dame," the last two being still unknown in Barcelona.

One of the most interesting features of Russian music is the art song, in which the Muscovite composers have approached the high record of the Germans. In a lecture-recital given here recently by the Russian tenor, Alexander Alexandrovitch, together with the Spanish pianist, Blay Net, we had an opportunity to hear some exceedingly beautiful songs by the above named and other Russian composers, which impressed the audience deeply. This is specially true of those of Moussorgsky, so full of color and life, so vital in their rhythms and of such racy flavor.

MODERN ITALIAN SYMPHONISTS PLEASE.

A new element that has recently entered into our musical life is the Italian symphonic music. Not long ago the concerts in Barcelona were exclusively composed of German and French works, while Russia was represented only by the noisy and emotional Tchaikowsky. Since the memorable appearance of the Russian Ballet a deep transformation has taken place in the public taste, and now the orchestras of Lamote de Grignon and Pablo Casals have introduced to us the interesting productions of the young representatives of the modern Italian school, such as San-toliquido, Respighi, and above all Casella, one of the more personal composers of our time, who commands all the secrets of his art and employs them in the most surprising ways.

Casella has a strong temperament, which appears not to be subject to outside influences. His orchestra, his rhythm, his harmony, and even his melodies are personal, and altogether what we have heard of Casella's work has left a very agreeable impression. It may be true that Casella is more cerebral than emotional; but be that as it may, he is one of the most stimulating figures in the musical world of today.

LOCAL SPIRIT HAMPERS NATIVE ART.

Aside from two symphonic poems, whose performance was well meant but ill advised, national production could not be more scantily represented than it is, perhaps because conductors, so far as native music is concerned, trouble themselves only about local composers. There is in Spain a very distinguished nucleus of symphonic composers, but since they are sure their works will not pass the limits of the city where they were born, they work little and indifferently.

Thus for instance Morera, who began his work with a strong impulse, today only writes two or three "sardanas" (Catalan popular dances) a year. His most recent ones, played by Casals' orchestra, are "Serra Amunt" and "Girona." They offer little that is new—a fact not to be wondered at, since Morera has written more than a hundred works of this kind.

ENTER ENGLAND.

For the first time we have had in Barcelona an English orchestral conductor, Adrian C. Boulton, who made us acquainted with two works of his countrymen—some dances

from Gustav Holst's comic opera, "The Perfect Fool," and "An English Idyll" by George Butterworth. The first, which excels by its vigor and its orchestral luxuriance, pleased us the most. Worthy of mention, as a rarity, is also the performance of the "Overture to a Drama," which was written by Erich Korngold when he was but eleven years of age. Considering its technical finish and its well defined melodic line, no one would suspect it to be the work of a child. The overture of the author of "The Dead City" was so warmly cheered by the audience that Pablo Casals had to repeat the work at his next concert.

FRENCH FUTURISTS ROUSE LAUGHTER.

Some time ago a French ensemble had the temerity to play a quartet of Darius Milhaud, which left the Barcelona audience quite cold. Their example was nevertheless followed by the pianist, Jean Wiener, and the violinist, René Benedetti, who dedicated a complete concert to the oddest lot of compositions by the leaders of the poly-harmonist group. "Saudades do Brazil," "Sumare e Ipanema" and "Le boeuf sur le toit," by Milhaud, "Mouvements perpétuels," by Poulenc, and various works of Erik Satie amused our public hugely. It laughed at the works of these convinced futurists in which the most anti-musical of noises are mixed with the most commonplace harmonic concoctions.

THE TRIUMPH OF "JAZZ."

Far more happy was the reception accorded to three American dances ("Blues") by three negroes, Vance, Muller and Morgan, which indeed are praiseworthy for their genuine popular feeling and their noteworthy rhythmic sense. The audience appreciated these samples of Ameri-



"Mastery of language and diction were noted in the French and the Swedish songs, among the most pleasing of the list."

—The Erie Dispatch.

The Erie Dispatch (Pa.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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can music, applauding warmly after the playing of each one of the three dances, especially the first and the third.

The jazz band, by the way, triumphs everywhere. In the music halls, in the cabarets, and even in the salons of the aristocracy, no festivities can be conceived without the gestures and contortions of the musicians that accompany the syncopated style. Hitherto native musicians were in charge of this kind of musical business, but a two months' strike caused the manager of the Principal Palace, the most lavish of Barcelona's variety theaters, to engage an orchestra composed of negroes, which met with an extraordinary success. The strike ended, but the negroes are still hurling their weird noises at the delighted audiences, and our musicians are beginning to say: "Ceci tuera cela."

JACQUES-DALCROZE IN BARCELONA.

One important artistic and pedagogic event remains to be mentioned: Jacques-Dalcroze, the inventor of rhythmic gymnastics, has paid a visit to our city. The teachings of the Swiss musician have been practiced in Barcelona for years, and I daresay that this was the first place where those teachings resulted in the foundation of an Institute of Rhythmic Gymnastics, which has had a useful influence upon the children's health if not on their musical culture. Jacques-Dalcroze gave a lecture on his educational method, has been very highly honored and was given a round of fes-

tivities by the artists and professors of Barcelona. With their master came some of his more advanced pupils, who illustrated his lectures by practical demonstrations.

TÓMAS ORTS CLIMENT.

COLUMBUS NOTES

Columbus, Ohio, July 30.—Six thousand people heard the concert given last Sunday in Franklin Park by William Wylie, tenor, and the Neddermeyer Band. Mr. Wylie's beautiful voice found much favor with the huge audience and he was recalled again and again.

Heads of the Robins-Greiser School of Music, Ethel Louise Robins and Ethel Greiser, have gone East to spend a five weeks' vacation, closing the studio during their absence. They will give a concert at Williamsport, Pa., and will spend the balance of the time at Asbury Park, N. J.

Rose Connor, soprano, recently named by Prof. Karl H. Hoening, director of music at Ohio State University, as the soloist to sing the role of Leonora in "Il Trovatore" at commencement next June, will sing with the Neddermeyer Band in a concert at Goodale Park.

H. Dana Strother, of the Capital University School of Music, will make an extended tour east from Chicago and Columbus. He will give several concerts in Kansas City, and will then proceed to New York, Buffalo, Boston, Provincetown and Portland. In Maine, Mr. Strother will coach with Franz Kneisel.

Bernard Miller, pianist and teacher, is attempting to induce Columbus public school officials to recognize music taken by students from outside teachers as deserving of scholastic credit. In a letter to the superintendent he outlines the advantages of such a plan. It is expected his plea will be presented at the next meeting of the board of education.

Additional evidence that Samuel Richards Gaines, of Columbus, is taking a ranking place among American composers was brought to public notice last week when it was announced that he had won the prize for the best setting of Sir Walter Scott's "Waken, Lords and Ladies Gay." Seventy leading American choral composers were in competition for the prize. Mr. Gaines was notified of his success by telegraph from his publisher.

At the convention of the National Association of Negro Musicians, held here July 23-27, the following officers were elected: President, Clarence Cameron White, of Boston, Mass.; vice-president, J. Wesley Jones, of Chicago, Ill.; secretary-treasurer, Alice Carter Simmonds, of Tuskegee, Ala.; executive secretary, Henry L. Grant, of Washington, D. C. There were about three hundred delegates present.

N. H. B.

Matzenauer "in a Class by Herself"

Accompanying are a few salient paragraphs culled from a few of the numerous press notices received by Margaret Matzenauer during the 1921-22 season.

Mme. Matzenauer's voice is of a very special quality, rich in texture as only her range can be, and at the same time luminous. It has a shining surface of light above depths that suggest all the warm colors of the spectrum. It is capable of swift expansion, of a vast number of delicate shadings and it always suggests, as fine music and poetry should, that there is in reserve and unexpressed much more than is being given out. This feeling of great and unexhausted resources, at the very height of a crescendo even, which goes so far toward providing the ecstasy and thrill that great art evokes, is an important part of Matzenauer's hold on the imagination of her listeners. Hers is the very perfection of singing, the kind that can warm almost anything no matter how worn or how trivial to new life.—Indianapolis News.

Combined with a beautiful personality that would hold any audience, Mme. Matzenauer stands alone in the world of singers. Her perfect control and enunciation, her interpretative ability, with the power behind them, places her in a class by herself.—Indiana Daily Times, Indianapolis, Ind.

Mme. Matzenauer's voice is like satin, smooth, lustrous, soft, pliable and yet strong and durable.—Dallas Dispatch.

Mme. Matzenauer delighted a large audience not only with her rich, warm contralto and with her interpretative art, but also with the selections which she presented in a program chosen with fine discrimination.—Washington Post.

Her voice was rich and vibrant in the low tones, and yet possessed a light, buoyant quality, unusual for a contralto, which was particularly adaptable to the rendition of soft whimsical themes. Above all, Mme. Matzenauer sang with perfect ease, and controlled her voice so well that no apparent effort was required to hold in check the volume of voice at her command.—Washington Evening Star.

She is the grand opera star of tradition, regal in appearance, commanding, mistress of her voice, delightful of personality.—Toledo News-Bee.

In self-poised command of her art, in a short program that ran no risk of satiety, she afforded pleasure without stint and entirely suited both the audience and the occasion.—Philadelphia Public Ledger.

Goldman to Record His Compositions

Edwin Franko Goldman, conductor of the Goldman Band, will record for the phonograph his latest composition, "Chimes of Liberty" march, and "Sagamore," the latter a favorite with the late Theodore Roosevelt.

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SELF-EXPRESSION IN MUSIC

BY HERBERT ANTCLIFFE

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SELF-EXPRESSION, the utterance of thoughts and feelings, whether of a high or a low character, of a physical or a spiritual origin, is a necessity to all. Self-expression by means of music is a necessity to most people. Possibly this latter is not an obvious fact; indeed, some will go so far as to deny that music is necessary to any, either for expression or impression. These people, however, usually take a narrow view of what music is, and fail to see a relation between the elemental music of the masses—of the masses of the musically unintelligent—and the highly-developed art-music of the classes, of the connoisseur and the dilettante.

Yet it is in the former of these, in the spontaneous and unconsidered music of the masses, that we see most readily the essential part which music plays in our lives. That part may, however, be played, though in a less obvious manner, by art-music just as by the other, according to our nature and circumstances. We observe it clearly in the singing and whistling of the boy and girl in the street or the fields, in the humming of the man or woman at work or at recreation, in the lusty chanting of the religious congregation or the political meeting. To those who apply an intelligent and trained observation to their listening it is evident also in the efforts of the untrained amateur in his own home and in the highly-finished, though more self-conscious and less directly applied performance of the artist in the concert-room or the music club.

It may be said that all these people sing music made by others—very bad and artificial music, some of it—which often bears no reference whatever to their own thoughts and feelings. We hear the man whose sole ambition is to gain, by fair means if possible, but otherwise by questionable ones, a handsome income, singing with great unctuousness sentiments that would edify a dying saint, and the timid girl who has no thought beyond the simple pleasures of her family circle uttering ideals that the most skillful and daring aviator would scarcely have the courage to hold. A select band of pious souls whose greatest sin has been harmless gossip will unite in singing with great fervor and sincerity:

"And now, O Lord, at length has come the time
When I'm resolved to turn away from crime."

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while a sordid and worldly crew will sing with equal sincerity and fervor:

"O Paradise, O Paradise!
Who would not seek the happy land
Where they that loved are blest!"

both of them to music quite in keeping with the words.

So also the Englishman, sick to death of the differences between Sinn Feiners and Orangemen, will sing lovingly of "Dear Ould Oireland," or one with a strong despite of the Scottish people and their draughty country of his "Ain folk" who live by its "bonny banks and braes," while the swarthy Italian, who has scarcely learned the Anglo-Saxon tongue and is longing to be back among his macaroni-eating fellow-countrymen, roars defiance at the enemies who have dared to think themselves worthy of sharing his "one and only country, that is England."

AN UNDEFINED LIKING.

Yet, inappropriate and awkward as these efforts are, and borrowed alike in sentiment and form, they are, in the majority of cases, real attempts at self-expression, simply because those who make them have no desire to express anyone but themselves. They take the means that come to hand of making outlets for emotions that would otherwise be restrained only until they burst out in excess of animal spirits or in dangerously immoral or disorderly behavior. If they consider either the subject or the words and music it is not because of their appropriateness to the feelings demanding utterance, but merely for some "liking," some unaccountable feeling for their imagined beauty; for some shallow sentimentality or easy fitness to the tongue which utters them, or because of long and general familiarity.

This is not as it should be, perhaps, but it is as it is; and it remains one of the signs that music is necessary as a means of self-expression. So strong is this need that it will find utterance even in music the mood of which is alien, and sometimes opposed, to that which it is desired to express. Mood in music in these cases is practically always an accident rather than an essential. Only with the composer and the performer of very strong personality do we find a complete and direct self-expression. Quite naturally people expect the composer to express himself in his music, and no one can compose music without doing so to some extent and in some manner. Even the composer who has no originality and no personality expresses such lack of distinction, which expression classes his work with that of a thousand other equally undistinguished writers. An accomplished technician will express his own delight in the mechanics of his art, and often by doing so, and by the very control he has of available effects and his ingenuity in inventing new ones, will make his work of interest to others. If in his nature there is something more than calls for expression he will express

it through these sane means; if he is of noble character he will express that nobility, if of low character he will express his depravity. The lesser technician will do the same, only less easily and with less interest at the moments when inspiration fails.

But every composer sets out at times with the intention of expressing something more than himself, something outside himself; and always, if he is a really great composer, and occasionally if he is not, he provides a means of self-expression for others.

All of us are not composers, however, and very few indeed are geniuses or anything approaching that. And for this reason there is a common idea that self-expression in music should not or cannot be taught to the average person. Never was there a greater mistake. Self-expression by means of music can and must be taught; that is, it can be encouraged, developed and directed, just as is done with self-expression by means of language or the graphic arts. What Montessori and Cisek are doing with regard to general subjects and drawing can be done and ought to be done, and to a certain extent is being done, with regard to music.

ENCOURAGEMENT NECESSARY.

As has been pointed out, practically everybody has both the desire for and the natural ability to exercise this expression. If it is repressed, we suffer not only in our musical faculties, but also in all others. If it is allowed to run wild, we also suffer, but in a different way. To be effective it must be encouraged and directed in the right channels, it must be strengthened and purified, and above all it must be treated as a daily and hourly matter. Hearing the works of the progressive young composer will do little in this way, unless it be that the apparent disorder of some of them may suggest that we can do as well ourselves. Quite seriously, however, the person who will take the trouble to listen to many of these works might do worse than try to emulate them; particularly if he is content to improvise and not to write down his thoughts and feelings. Improvisation is not only a lost art, it is largely a lost impulse, which can only be restored by frank and unfettered encouragement. When the impulse is restored it will be time to talk about restoring the art.

But above all, what is required is sincerity. This needs more cultivation than most people think; for while they are generally sincere, they fail to be so in some details of their life and work. In our music we must banish self-consciousness and think only of the music itself. Play and sing as well as we can, and forget that our hearers are better or worse musicians than ourselves. The present writer is, for his sins, a newspaper music-critic, for which reason amateur musicians among his friends frequently say: "O, I can't sing or play when you are present. I'm so afraid of criticism!" In their self-conscious insincerity they insult both the art they practice and the man whose business it is to see into the depths of their personality and not merely to adjudicate on their voices or their fingers. Criticize their music! Why, one is only too glad to have a humble and sincere, if imperfect, performance without being compelled to think "what shall I say about it," to do anything but enjoy it. Criticize their folly and ill-manners in refusing to give their best—yes, and condemn them in the strongest terms.

Then we must choose our music for our own liking and not because somebody else sings or plays it; and we must sing and play alone as well as in company. This must be done in a whole-hearted and expressive way as possible, ignoring for the moment our technical shortcomings and difficulties, and thinking only of the lovely music which we are making part and parcel of ourselves. And if we feel like it, the most bungling improvisation is better than none at all.

A Three Weeks' Vacation for Lhevinne

Josef Lhevinne presented a masterly program at his last concert of the season which took place at Ithaca, August 5. His audience of enthusiasts insisted upon "The Blue Danube" as one of his numerous encores, for this has been a never-failing favorite since his first visit to Ithaca, nearly twelve years ago. In the words of the Ithaca Journal, "his playing of the entire program was a delight, his technique almost appallingly perfect, and his interpretation sensitively artistic."

With the close of an unusually busy season, Lhevinne will devote three weeks of the summer to absolute rest, before taking up his work for the coming season.

Caroline Beebe Plays in New Canaan

It was a very enthusiastic audience which gathered at the residence of Mrs. Lewis H. Lapham in New Canaan, Conn., for the intimate solo and chamber music recital given recently by Caroline Beebe, pianist, founder of the New York Chamber Music Society; Yasha Bunchuk, cellist, and Walter Kiesewetter, accompanist.

Irish Regiment Band to Give Recital Here

The Irish Regiment Band, the famous Celtic musical organization, is to make a tour of the United States this season, under the direction of Roger de Bruyn. The New York concert will be given at the Hippodrome.

La Forge Quartet Scoring in Chicago

The La Forge Quartet (consisting of Charlotte Ryan, soprano; Vera Ross, contralto; Sheffield Child, tenor, and Charles Carver, basso) is at present scoring great success in Chicago, where it is appearing for three weeks at the largest moving picture theaters.

William Simmons Soloist at Stadium

William Simmons, well known baritone of New York, was scheduled to appear as soloist with the Philharmonic Orchestra at the Stadium on the evening of August 15. He was programmed to sing arias from "Pagliacci" and "The Masked Ball."

Clemens Touring Germany

Clara Clemens has completed her historical song recitals in Dresden, and after a tour of the important cities of Germany will return to the United States. She will repeat the historical series in this country.

BUENOS AIRES

(Continued from page 8)

the evening, for it was Mascagni who conducted his "Cavalleria Rusticana," and, needless to say, the amount of fire he put into his composition gave new life to the worn score which of late has been heard performed and sung in so many indifferent manners and ways. It was a pleasure to listen to this transformed opera, for Mascagni put all his soul and life into it, and there was really never a moment when it lagged.

Besanzoni headed the list of soloists on this occasion, and she really depicted and sang a most heartrending Santuzza. The Turiddu was unfortunately not in the best of hands. Because of the sudden indisposition of Fleta, who was to have sung Turiddu, it was thought the opera could not be performed, but since the municipality urged upon Mocchi to give "Cavalleria Rusticana," at the eleventh hour he engaged a young tenor of local fame to replace Fleta. However, this singer, Corallo, failed completely to compensate for the absence of his colleague, Fleta. His tenor is of a third rate class, badly produced and of no volume. Rossi Morelli made a bad second to Corallo, for his singing was harsh and unsympathetic. However, Mascagni made amends by putting fire and enthusiasm into the score, and the applause was long and sustained at the end of the section.

Meyerbeer's "La Africaine" was revived, or rather the fourth act of this opera, for the second section of the evening.

The ancient and antiquated opera was very well sung indeed, and all the artists pleased immensely with their

fine singing. Nieto made a good name for herself in the singing of the difficult part. Lazaro, Montasanto and Pinheiro also achieved success.

Immediately following "La Africaine" came the third act of "La Traviata." Maria Ross, who has a very agreeable soprano, secured much applause with her splendid impersonation of Violetta. Lauri-Volpi and Parvis rivalled one another in the excellence of their singing.

The final section was devoted to the first act of Breton's opera, "La Dolores," with Nieto, Lazaro, Persichetti and Cirino all doing artistic work.

The gala performance ended at 2:15 a. m., although it did not start until 10 p. m.

MASCAGNI WINS SUCCESS WITH "IRIS."

When "Iris" was performed for the first time at the Teatro Costanzi in Rome on October 7, 1898, with Mme. Darclee and De Luca in the chief parts, this opera only had a very lukewarm success with public and press, and it was found that the libretto was wanting in intelligence and interest and that musically speaking, apart from the "Hymn to the Sun," which has musical merit, there is very little good to be said about Mascagni's opera. Naturally there are parts in the score which have terrific climaxes and which could only appeal to the less musical persons, but these fall away completely when judging the opera as a complete work. This was the opinion that this opera earned for itself with the Buenos Aires public when the work was presented there in 1899.

This year the opinion again remains the same, but only Mascagni knew how to smooth over the various deficiencies of his opera with his great skill. The outstanding feature of the performance was Dalla Rizza, who had studied her part so thoroughly that she appeared a true Japanese girl, both in gesture and appearance. Her voice rang out superbly, and her singing left nothing to be desired. On the other hand, Lazaro did not do so well with the singing of his part; his role required more vocal expansion and less intonation than he gave it. Cirino made a noteworthy blind father, and he put great dramatic stress in his acting. His singing, of course, was, as always, of the very best.

The orchestra scored a great success at the conclusion of the "Hymn to the Sun," the applause being so terrific that it had to be repeated. Mascagni and the artists were called several times to the curtain at the end of each act.

K. H. STOTTNER.

The Kouns Sisters Enjoying New York

Someone has said that the best place in which to spend the summer is a winter resort, where one can take full advantage of the solitude, quiet and repose which characterize a more or less deserted spot. New York cannot exactly be called a deserted spot, even under the stretch of a vivid imagination, but as far as the colony of our illustrious songbirds, fiddlers and ivory-ticklers is concerned, once summer has come, New York might as well be in the middle of the Sahara. However, there are oases. And this summer we have with us Nellie and Sara Kouns, those musical "twins" of duet fame.

Nellie and Sara Kouns find New York an exhilarating place in the summer. As is well known, they hail from Kansas and points south, and they spend their winters traveling through the length and breadth of the country; so it is only occasionally that they can indulge in the luxury of a protracted stay in the metropolis. This summer they have discovered that New York does not gravitate about Carnegie, Aeolian and Town halls. They have found it a city of ocean breezes, country estates, golf courses, tennis courts and many other delights. And, by the way, Nellie and Sara can put up a pretty stiff front in a golf foursome, as one can easily verify by consulting their friend, manager and golfing opponent, Daniel Mayer.

Besides enjoying the recreational facilities of New York, the Misses Kouns, vote it an ideal place for practising. They are busy studying the new things for next season's programs, and those familiar with the unique art of these "mirror-voiced" sisters may confidently look forward to more of the admirable songs that they have contributed so largely to their wide reputation and popularity. R.

La Forge and Carver Heard at Lake George

An interesting program was presented recently by Frank La Forge, composer-pianist, and Charles Carver, basso, in the beautiful home of Mrs. George Simpson, "Nirvana," Bolton Landing, Lake George, N. Y. The concert was given for the benefit of Vassar College, and a large sum realized for the fund. Mr. Carver was heard in three groups of songs. He is the possessor of a beautiful voice and his diction is excellent. Several of the new Mexican Folk Songs, arranged by Frank La Forge, were included in the program, and when Mr. Carver finished singing one of them, a young Mexican singer, at present pupil of Mme. Sembrich, stepped to the platform and presented him with flowers, saying: "This is from Mexico."

Mr. La Forge appeared as soloist as well as accompanist, being heard in two groups of solos. As usual, he was received with great enthusiasm.

Simmons Pupil Scores Success

Dorothy Rust Hemenway, soprano, an artist pupil of Louis Simmons, after singing successfully at several con-

certs at the Parrish Memorial Hall, Southampton, L. I., has been engaged for a joint recital with Cornelius Van Vliet on August 23 in Portland, Me. She will also appear in Hampton Bays, L. I., August 18, and at Sag Harbor, L. I., on August 25.

Opera in English Castle Grounds

London, July 25.—Special performances of Gluck's "Orpheus" have recently been given under ideal conditions in the grounds of Warwick Castle, England. Staged under Louis Parker, the performances were unique for beauty of conception. G. C.

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Should the Vocal Student Practice Half Voice or Full Voice?

By William A. C. Zerff

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The question whether the vocal student is better advised to practice half voice or full voice is undoubtedly the matter of a considerable amount of controversy, though generally speaking the weight of opinion seems to rest in favor of singing full voice. In fact, the practice of singing half voice or pianissimo is often condemned in no uncertain terms by singers and teachers, who claim that to sing softly in the earlier stages of vocal development is not only futile but also actually dangerous. Comparatively recently a well known metropolitan prima donna is quoted as having stated that while she herself practices half voice, this advice might be dangerous if followed by a less experienced singer.

Since statements of this kind are liable to be followed literally by a vast number of vocal students, it should be of interest to all vocalists to ascertain wherein the seemingly fundamental difference between the singing of half voice and full voice lies. In other words, is the dictum rendered by the advocates of full voice practice to be taken to indicate that there exist two separate methods of voice production, the one to be employed when singing full voice and the other when singing half voice? Must a special and apparently intricate technique be acquired before the singer can hope to bridge the gap between pianissimo and forte? These and other equally pertinent questions would seem liable to present themselves to the inquiring student, who might find it difficult to understand why rules for the training of the voice should be so decidedly opposed to those employed in other branches of music.

TWO POPULAR ARGUMENTS FOR FULL VOICE PRACTICE.

The statement that, since pianissimo singing represents the highest art of singing, this should be the last thing to be acquired and not the first, is frequently used to support the claims of those who insist upon full voice practice.

This argument, while having a moderately plausible sound, will, upon investigation, be found to resolve itself into another of the legion of vocal absurdities. To argue that it is a greater art to sing softly than to sing loudly implies a false conception of what artistic singing represents. Artistic singing requires the employment of all gradations of tone from pianissimo to fortissimo, and it would seem rather difficult to prove that a beautiful fortissimo does not represent as high a form of artistic singing as a beautiful pianissimo.

The second of these arguments is embodied in an assertion that the sensations derived from the singing of pianissimo tones are so slight as to render it impossible for the student to decide whether the tone sung is produced correctly or not.

This would imply that the sensibilities of the vocal student are so dull of perception that they do not register anything less than the sledge-hammer blows of fortissimo singing. To argue that a continued singing of loud tones is liable to render the student's ear more sensitive to delicate variations of tone quality may justly be characterized as mere nonsense.

ARBITRARY OPINIONS UNSUPPORTED BY FACTS.

The above statements are typical of the many arbitrary opinions which, together with a host of mythical traditions, still dangerously cloud the whole field of voice production. The reason for their continued persistence may be traced to the fact that the public in general and vocal students in particular have gradually come to believe that singing is an art which cannot be judged by ordinary standards. It is futile to look for an improvement in vocal conditions until the realization prevails that singing is a study which does not involve the rejection and refutation of all common sense principles, but may be conducted along lines similar to any other, and is subject to the same laws of development as pertain everywhere.

SOUND PRINCIPLES.

There are a few sound common sense principles which are the property of all, and which if applied carefully to the subject of singing would save the vocal student much loss of time and discouragement, to say nothing of possible loss of voice and career. Singing is not a mysterious art, the secrets of which have been lost by all, with the exception of a few fortunate individuals to whom they have been revealed in some mysterious manner. Singing is the physiological function of a physiological organ, and the produc-

tion of vocal tone depends upon the function of muscles, the development of which can only be attained by the strict following of such rules as govern all muscular development. To these rules there are no exceptions. It is well to remember that walking precedes running, and that the ability to stand is a necessary prerequisite of walking. Further, there are no short cuts or royal roads to real knowledge.

WHY PRACTICING HALF VOICE IS ESSENTIAL TO VOCAL DEVELOPMENT.

In order to be able to appreciate the vital necessity for practicing half voice, it is necessary to determine what constitutes the difference in actual production between half voice and full voice. The pitch of any tone sung depends upon the tension of the vocal cords, and the tone is the result of the vibrations of these vocal cords induced by the passage of the breath between them. Increase or decrease of the volume of the tone is brought about by an increase or decrease of the breath emitted. This should allow the singer to start a tone pianissimo and proceed to fortissimo by simply increasing the amount of breath allowed to pass between the cords. Ability to accomplish this is, however, dependent upon adequate development of the vocal muscles. These muscles accustomed for years to the limited demands of speech are incapable of suddenly withstanding the increase of breath pressure such as would be necessary for the production of forte tones.

The problem of voice development may therefore be said to consist primarily in the development of these muscles, so that they will gradually become strong enough to be able to withstand the tension necessary for the singing of fortissimo tones. The louder the tone sung, the greater the muscular effort; the softer the tone, the smaller the tension of the muscles.

To apply this to the problem of voice development indicates beyond all doubt that the light exercising of the vocal muscles which takes place when they are employed for the production of pianissimo tones would constitute the logical procedure by which to induce the development of these muscles. To subject the vocal muscles to the strain of singing loud tones without allowing sufficient time for their development implies a totally false conception of the action of the vocal organ, and compels the singer to fall back upon the assistance of the external muscles of the throat. These latter, by forcing the vocal cords together, give the required support, but induce an artificial action of the vocal organ which develops a forced type of production, to the ultimate ruin of the natural voice.

It would therefore follow, as a logical conclusion, that to urge young singers to attempt the production of loud tones before their vocal muscles have been sufficiently developed, is a practice which must be condemned as not only useless, but also actually dangerous, and its attempted justification will, upon careful investigation, be found to rest upon individual opinions which are not supported by the actual facts of the case.

Sousa "as Popular as Ever"

According to one of the Montreal dailies, Sousa and his band are as popular as ever, and Montrealeers have come to regard Sousa and his band as much of a Canadian institution as American. The article went on to say:

Every time he comes to us, he wins new friends and admirers; and he never loses the old ones. His work retains all the essential merits of his earlier period, while to these are added now all that sound judgment, wise discretion, and consummate exercise of judicious reserve which the experience of years has brought in his train.

The band is at its peak of high achievement. It responds to the slightest indication of the conductor just as a sensitive spring responds to the slightest vibration. There is, moreover, a solidity of tone, particularly to be marked in the woodwind, which is quite unusual in bands of this kind. The brasses are as sonorous as ever, and as rich in tonal quality. Tympani could not be improved upon. The band, at its lightest effort, can suggest a zephyr passing; at its greatest, the storming of a great volume of harmony through the air.

His programs are more catholic than ever, alike in their range and their freedom from predilection or prejudice. No modern conductor has been more generous to the works of others than John Philip Sousa, and few band conductors of our time have done more to popularize the work of new and unknown men.

As for the marches, they will never lose their popularity, it is safe to believe. They possess a peculiar fascination of rhythm that stirs the body and the blood at the same time. And his new compositions are in this respect as full of vim and spirit as those that have won their way around the world and home again, and are still played wherever there is a band to play them.

Concert at Institute of Musical Art

The Federal Board students, all pupils of the Institute of Musical Art of the City of New York, of which Frank Damrosch is director, gave a recital in the concert hall of the institute on Wednesday morning, August 9, on which occasion the following program was rendered: Cornet solo (selected), John McCormick; "Non e ver," Mattei, and "Top of the Morning," Mana-Zucca, sung by Sigmund Schwesinsky; piano solo, prelude in C minor, op. 26, Chopin, played by Louis Ferguson; "Oh, Dry Those Tears," Del Riego, and "Open the Gates of the Temple," Knapp, sung by Douglas Bowers; "Where My Caravan Has Rested," Lohr, and "Wen Die Rosen Bluehen," Reinhardt, sung by Egon D. Raphaele. Howard A. Murphy, conductor of the ear training department, had charge of the concert.

Vera Curtis at Willow Grove Park

Sam Fox Publishing Company received the following telegram from Vera Curtis, who has been singing at Willow Grove Park, Willow Grove, Pa., with the Wassili Leps Symphony Orchestra: "I Love a Little Cottage"

received a splendid reception last night, and I shall sing it often."

This is a new song just published, and is by the well known composer, Geoffrey O'Hara. Miss Curtis is one of the popular concert artists, and it is easy for her to make a song a success.

Galli-Curci to Sing at Saratoga Springs and Atlantic City

Unusual interest surrounded the special concert given by Mme. Galli-Curci at Saratoga Springs, N. Y., on Wednesday, August 16, and also the one to be held at Atlantic City, Sunday afternoon, August 20—this being the great artist's first appearance at both of these resorts.

The very busy season fulfilled by this artist each year in opera and concerts throughout the country precludes the acceptance by her managers of the many applications for concerts by her at the large summer resorts. They steadfastly limited her summer appearances to only two—Sara-



Photo © J. E. Abbe

AMELITA GALLI-CURCI

toga Springs and Atlantic City—requests on file for several seasons being given precedence this year.

Since the close of her last season—the greatest and most significant in her entire career—the diva has been spending the summer in the Catskills, resting and supervising the construction of a new English manor home on her estate there. S. E.

Frederic Warren to Increase Concerts

Frederic Warren, who created and gives annually the series of ballad concerts in English, has extended his season this year to include more than fifteen concerts. They will be sung at one of the leading concert halls of the city.

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I SEE THAT

Minnie Hauck, the opera singer, is reported to have become totally blind.

Several of the concerts at the Stadium were broadcast by radio.

The DeFeo Opera Company will give a week of opera under the management of the Toronto Exposition.

Manager Hanson, of New York, has a double—Richard Mayr, the famous Viennese basso.

The Vienna Volksoper Company will pay a ten weeks' visit to England.

It is reported that contemplated alterations on the Manhattan Opera House will amount to about \$300,000.

Harold F. McCormick and Ganna Walska were married in Paris on August 11.

Jessica Colbert believes that an opera company is needed badly in San Francisco.

Frederic Warren has arranged more than fifteen ballad concerts for New York next season.

Clara Clemens will repeat her series of historical song recitals in this country.

Weingartner, the conductor from Vienna, scored a triumph with the baton in Buenos Aires.

Marie Novello is now concertizing in the English provinces, but will return to America in September.

Four of Leon Rains' pupils are holding leading positions in German opera houses.

Phonograph records are to be made of Edwin Franko Goldman's "Chimes of Liberty" and "Sagamore" marches.

Russian music is conquering Spain.

It is rumored that Ethel Leginska will come before the public one of these days as an orchestral conductor.

Frank Todhunter is the proud possessor of a gold cornet which formerly belonged to President Harding.

London's Royal Academy of Music has just completed its first hundred years of activity.

Harold Bauer will take part in the laying of the foundation stone of the new Salsburg Opera House.

Cyril Scott's opera, "The Alchemist," will be produced at Wiesbaden next winter.

Florence Macbeth and Yeatman Griffith were judges in the song contest held at Starlight Amusement Park.

Florence Easton was called upon at the last moment to sing at the Asheville Festival.

John Philip Sousa was the guest of honor at a Rotary Club luncheon while he was in Montreal, Canada.

Galli-Curci is making her first appearances at Saratoga Springs and Atlantic City this summer.

The Minneapolis Symphony Orchestra will go on tour next spring.

Houston, Texas, is to have an "Opera Week" in October.

A. Russ Patterson will have a real concert hall in his new residence on Seventy-sixth street.

Samuel Richards Gaines won the prize offered by Swift & Co. for a setting to Scott's "Hunting Song."

Josef Konecny, the Bohemian violinist, is an ardent lover of the great outdoors.

Laura Jones Rawlinson returned recently from an extended trip abroad.

The six weeks of concerts at the Stadium ended last night.

Elena Gerhardt returned to America on August 4 after a successful concert season in London.

Six American operas will be presented in Chicago next winter and spring.

Prof. Eugene Thomas, of Vienna, died suddenly a short time ago.

The New York Society of the Friends of Music will produce Béla Bartók's "Rumanian National Dances" next season.

Harold F. McCormick is reported to have purchased a home for his bride in Lake Forest, a Chicago suburban district.

Ada Soder-Hueck has just closed one of her busiest summer seasons.

Pavlova's next American tour will be in 1922-23.

Alice Gentle scored a success at Ravinia Park when she appeared for the first time as Toinette in "Chemineau."

Guy Bevier Williams has resigned as president of the Detroit Institute of Musical Art.

Kathryn Browne, a Saenger pupil, has been engaged for the Chicago Opera.

The National Association of Organists held its fifteenth annual convention in Chicago from July 31 to August 4.

An autobiography of the late Enrico Caruso is scheduled to be issued September 30 by Little, Brown & Co.

Charles Cooper's summer piano classes are being well attended.

Louis Koemmenich, composer and conductor, was found dead last Monday evening at his home in New York.

G. N.

William Lovette Dead

Washington, D. C., August 12.—News has been received of the death of William Lovette, at Maesteg, South Wales, father of T. S. Lovette, Welsh pianist, who left this country a month ago with little hope of seeing his father alive. Mr. Lovette, senior, however, lingered two weeks after his son's arrival, so that the son had the privilege of being with his father until the end.

The passion for music engendered in the son was undoubtedly inherited from and fostered by the father, who was a very enthusiastic amateur violinist. Limited, indeed, were the opportunities that Maesteg offered for the study of music, but it had its brass and string bands and choirs of which the people were very proud. At the weekly turn-out of the brass band, young Lovette held on to the coat-tail of his father, carrying his books, and feeling as though the whole band belonged to him. His first public appearance was made before his ninth birthday, at a local church concert, playing with his father Mozart's "Gloria," really arranged for piano, but the upper notes were played on the violin, over which the violinist and young pianist often smiled amusedly.

C.

N. A. OF O. CONVENTION

(Continued from page 5)

of some length made a program somewhat too long for real enjoyment even to an organist. There were, besides the business meetings, a profound lecture on "Music and Architectural Acoustics" by Dr. Paul E. Sabine. The remainder of Friday afternoon was occupied by a recital given at Kimball Hall by C. Albert Tufts of Los Angeles, Cal., a program of light calibre. Two papers, one by Felix Borowski, president of the Chicago Musical College, and one, "A-Capella Singing," by Dean Lutkin, of the Northwestern University, were read. On the whole, the convention was a big success, closing with a banquet at the Auditorium Hotel.

OFFICERS FOR 1922-1923.

The election of officers for 1922-1923 follows and there will probably be much enthusiasm felt, as the meeting place is to be Rochester, New York, at the Eastman School of music:

President—T. Tertius Noble (New York City), vice presidents—Henry S. Fry (Philadelphia), Mrs. Bruce S. Keator (Asbury Park, N. J.) and Dr. Francis Hemington (Chicago); secretary and director of publicity—Willard I. Nevins (New York City), treasurer—John Doane (New York City); executive committee—Reginald L. McAll chairman (New York City), Mrs. Kate Elizabeth Fox (Morristown, N. J.), Jane Whittemore (Elizabeth, N. J.), Frank Stewart Adams (New York City), Albert Cotsworth (Chicago), Lynnwood Farnam (New York City), Harold Gleason (Rochester, N. Y.), E. K. Macrum (New York City), Rollo F. Maitland (Philadelphia), F. W. Riesberg (New York City), Dr. Alexander Russel (Princeton, N. J.), Herbert S. Sammond (New York City), Dr. John McE. Ward (Philadelphia) and A. Campbell Weston (New York City.) One hopes some of our excellent middle west organists may have a place on the programs of 1923.

D.

DeFeo Opera Company for Toronto Exposition

Following upon its successful summer season just completed in Baltimore, Md., the DeFeo Opera Company has been engaged by the management of the Toronto Exposition to give a week of opera beginning Labor Day, September 4. This famous fair, which is probably the largest affair of its kind either in this country or Canada, always provides some big musical features for the entertainment of its visitors, but this will be the first time that the management will have presented grand opera. The performances are to be given in the colossal new Arena to be opened this year, which seats no less than 10,000 people. The contract calls for a company of one hundred people, including an orchestra of forty.

The operas to be given will be "Aida," "Carmen" and "Madame Butterfly." Among the artists to appear during the week will be Edith DeLys, Dreda Aves, Pauline Cornelys, Mary Potter, Armand Tokatyan, Alfredo Gandolfi, Richard Bonelli and Henry Weldon.

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New York
N. Y.

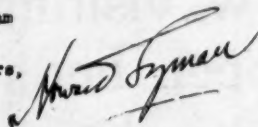
My dear Mr. Mayer:

Your letter of the 11th, introducing to me your new Tenor, Ernest Davis, reached me, and Mr. Davis, with his talented and gracious wife, spent a short time with us in our home on Saturday, en-route.

I have, of course, seen comments from time to time on Mr. Davis' work, and as I recall, always favorable, and judging from his work for us, I do not wonder that his press notices should be commendatory. I consider his singing of the highest order, a beautiful quality, splendid command of range and color, vigor and an enthusiastic love for his work, with fine poise and a great physique. I am most anxious to use my influence to bring him here, and I hope for the May Festival. I want you to quote me the best figure we might have him for, probably for appearance in a choral work, possibly Handel's "Judas Maccabeus."

Thanking you, and with best regards, I am

Sincerely yours,



A Few Press Comments:

"Beautiful voice and thrilling range."—*New York Globe.*

"Scored an ovation."—*New York Journal.*

"Dramatic fire, finest phrasing."—*Washington (D. C.) Post.*

"His voice is both mellow and strong."—*St. Louis Star.*

"An artist of high attainments."—*Rochester (N. Y.) Post.*

"He entranced the audience from the very start."—*Rocky Mountain Times, Denver.*

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Aeolian Hall, New York

IN THE NORTHWOODS WITH KONECNY, THE VIOLINIST

To profess the calling of a musician is synonymous, in many instances at least, with being a person possessed of a delicate body and, in the case of an instrumentalist, of still more tender hands and fingers, wholly unfit for the more rugged sports.

Josef Konecny, the Bohemian violinist, is one who has certainly shattered this fallacy. From his earliest youth he has been an ardent lover of the great outdoors, and a devotee of its various forms of athletics, such as long distance "hikes," boating, swimming, camping, fishing, etc. Part of each summer he spends up in the northern wilderness on a canoeing, camping and fishing expedition. That is his way of remaining mentally and physically fit, and gathering new strength and inspiration for the following season.

To start out on a voyage of a month or more into the trackless region of lakes and forests of northern Minnesota, known as the land of "Ten Thousand Lakes," with gun, rod, canoe and packsacks, entirely unaccompanied save for his violin, and his only guide a compass and map, is a task worthy of a "he-man." Even the hardy backwoodsmen could not quite understand a man who would attempt such an undertaking alone, and at first discouraged it, pointing out the various dangers, and the ease with which one may get lost. For here one literally leaves civilization behind. Barring the lumber company's railroad, there is nothing—not even a wagon road—extending into this maze of lakes. It is a country of canoe routes and forest trails—the country of the pioneer.

Konecny recently returned from such a canoe trip of five weeks in the Superior National Forest of Minnesota on the Canadian border. He outfitted at Ely, Minn.; then by truck to Winton, the terminal of the D. & I. R. Railroad, and from there, through the courtesy of F. D. Carter, the manager of the Cloquet Lumber Company, by gasoline speeder over the logging road fifteen miles inland to Deer Lake. Several weeks were spent here exploring this interesting region of isolated lakes, seldom visited except by the forest rangers and lumber cruisers at long intervals. Then by paddle and portage through lake after lake, first to the Canadian border, visiting the legendary Indian Pictured Rocks in Crooked Lake, and finally landing back at Winton. A total of eleven lakes were traversed

(five of these twice), besides three rivers. Part of the ground was the same as covered on a similar voyage last summer. Bear, moose, deer, and numerous smaller game are plentiful, and one runs into them constantly.

In speaking of the trip, Konecny mentions in particular one of the high points: "During the third week, Mr. Manning, my representative, paid me a flying visit, spending five days up there with me—days full of action, splendid fishing, and such scenery as few are privileged to see. This was made possible again through the kindness of Mr. Carter, who brought him on his speeder from Winton. At Deer Lake I met him with my canoe, and during the following days we went through a chain of five lakes which, for sheer charm and beauty it would be hard to surpass anywhere in the world. On the evening of the fourth day of his visit we were camped on Moose Lake on a beautiful, sloping rocky ledge. We were tired and



A PORTAGE IS THE LONGEST DISTANCE BETWEEN TWO GIVEN POINTS

Konecny, the Bohemian violinist, keeping fit. The accompanying photograph shows him doing a "he-man's" job, a daily episode of a five weeks' canoe trip in the Superior National Forest of Northern Minnesota.

hungry, for it had been a strenuous day of paddling, portaging and lifting over dams and rocks, that taxed every muscle of the body. But a fine supper, prepared over the cheery camp fire, consisting of delicious fresh pike, caught right off the ledge, with sizzling bacon, potatoes and piping hot coffee, soon put new life into us. It was a meal eaten with such healthy appetites and under such magnificent natural surroundings of pristine ruggedness, as kings themselves do not enjoy. And to cap it all the sun, in all its resplendent glory, was disappearing behind the pine tops on the western shore in such a blaze of color as can be seen only in these northern latitudes.

"Dishes were washed, browse collected for our bedding, tent ropes tightened and everything made shipshape for the night. Then a roaring camp fire of logs was built, which illuminated the fast oncoming darkness, throwing its lurid light far over the lake and lighting up the tree trunks in fantastic relief against the inky gloom of the forest. We lounged about it in luxurious comfort. After a while Manning suddenly remarked: 'I'd like to hear the old fiddle again.' My hands were stiff and sore, and all

my finger tips more or less punctured by thorns and brush, but the scene about us was bewitching. So out came the violin. A few of the old familiar classics, at first, by way of warming up—and then Spanish Dance No. 8 of Sarasate, which seemed particularly appropriate, fatigue and soreness being now entirely forgotten. The wild, introductory minor strains, gipsy-like, re-echoed across the lake, followed by the tender yet rhythmic passages of this inspired composition. Can you imagine a more romantic setting? A camp on the edge of a lake, its shores surrounded by an impenetrable wilderness, a blazing log fire in the foreground, with two men in their rough, battered outing clothes, one of them standing and playing a violin, the other reclining before the fire, in rapt attention, a brilliant full moon casting its silvery luster over the calm waters; the atmosphere cool and crisp, with not a sound to disturb the intense silence. And then suddenly the throbbing, passionate strains of the violin reverberating from shore to shore in one of Sarasate's masterpieces, until the last note died away in the distance. We were both as under some magic spell, realizing that we were living through an experience which occurs but seldom in a lifetime—a scene which is cherished by the memory as a precious gem, and to which one's thoughts hearken back with ever-increasing pleasure as time goes on. Could but an artist carry the inspiration of such moments with him to the concert platform!

"It was after midnight, in the diminishing light of the last glowing embers of the camp fire, that we rolled into our blankets on our fragrant couch of balsam boughs, both of us agreeing that it had been the 'End of a Perfect Day.'"

Mrs. Rawlinson a Busy Dunning Teacher

Laura Jones Rawlinson, normal teacher of the Dunning System, returned a short time ago from an extended trip abroad, and immediately upon her arrival in Portland, Ore., began conducting a normal training class for teachers in



MRS. LAURA JONES RAWLINSON,

normal teacher of the Dunning System of Improved Music Study for Beginners, who recently returned from an extended trip abroad, photographed with a sheik of Mena on the desert near the Pyramids of Gizeh. At the present time Mrs. Rawlinson is conducting a normal class in Seattle, Wash.

this effective system for teaching beginners. The class was conducted at the Dunning School, and included the following members from various parts of the United States and foreign countries: Ellen B. Furer, Honolulu, Hawaii; Ada Nicklin, Eugene; Lillian Stickle, The Dalles; Ethel Edwards, Prineville; Nancy Lord Hynson, Portland; Mrs. Lew Dry, Vancouver; Frances Morrissey, Moro; Nelle May, Portland; Stella Veatch, Fossil, and Alice Johnson, Bend, as well as the review teachers, Kate Dell Marden, Dunning School, Portland, and Ida Mae Lubbe, Dunning School, The Dalles. While in Portland, Mrs. Rawlinson also conducted a demonstration by pupils of Kate Dell Marden and E. Gladys Nash, of the Dunning School, at the Baker Theater, when about 2,000 people were in attendance. Similar demonstrations were conducted in Dallas and Salem. At the present time Mrs. Rawlinson is holding a normal class in Seattle, Wash., after which she will go to San Francisco and then to New York.

William Tyroler to Accompany Ponselle

National Concerts, Inc., announces that Rosa Ponselle has again secured the services of William Tyroler of Los Angeles as her accompanist for her forthcoming concert tours.

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Soprano

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Pianist

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Maestro Papalardo has also conducted opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, Italy; Odessa, Russia; Rio Janeiro, San Paulo, Brazil; New York City, and twice on tour in the United States of America.

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Telephone, Riverside 1609

New York City
Telephone, Marble 3767-R



MADAME VALERI is now visiting Rome, Vienna, Paris and London. She will re-open her studios at 381 West End Avenue, New York, on September 18th. Applications to her Secretary, Helen Wood, at above address.

Three Musical Contests

To the Editor, August 13, 1922.
THE MUSICAL COURIER:

We beg to announce through your esteemed magazine that the Lega Musicale Italiana, Inc., has decided to open three musical contests—the first, for a one-act opera, with 20,000 Italian lire prize (the closing time will be December 31, 1923); the second, for an orchestral suite, with 5,000 Italian lire prize (closing time, April 30, 1923); the third, for a song or ballad, with English or Italian text, with \$100.00 prize (closing time, December 31, 1922). The last named competition is intended only for Italians or Italian-Americans residing in the United States and Canada, while the first two are for Italian musicians residing in any part of the world. For particulars write to the office of the Lega Musicale Italiana, Inc., 128 West 49th Street, New York City.

Thanking you in advance for your courtesy, and with kindest regards, we are
for the LEGA MUSICALE ITALIANA, Inc.
(Signed) F. CORRADI, Secretary.

Guy Bevier Williams Retires as Head of Detroit School

Desiring to devote himself more entirely to his teachings and to his concert activities, Guy Bevier Williams has resigned from the presidency of the Detroit Institute of



GUY BEVIER WILLIAMS,
well known musician, of Detroit.

Musical Art, of which he is the founder and which he has successfully directed during the last eight years. He will remain for the present as head of the piano department.

COLUMBIA UNIVERSITY CONCERTS

AUGUST 7.

The twenty-fifth concert given on the Columbia University Green by Edwin Franko Goldman and his superb band was heard on Monday evening, August 7, by an enthusiastic audience. Few conductors have ever reached so high a degree of popularity in so short a time as has Mr. Goldman. The genial and popular conductor, who from the outset—five seasons ago—decided to give to metropolitan music lovers a series of outdoor concerts of an educational nature, not only accomplished this, but also gained for himself and the Goldman Band an enviable reputation. His programs often contained numbers rarely, and in many cases never before attempted by any other band, which invariably appealed to his large and interested audiences.

The program on August 7, which was unusually well rendered, was made up of "Pomp and Circumstance" march, Elgar; overture, "Rienzi," Wagner; two numbers from Rubinstein's "Feramors"—"Dance of the Bayaderes" and "Torchlight Dance"; excerpts from "Carmen," Bizet; overture, "Light Cavalry" (by request), Suppe; cornet solo, "The Volunteer," Rogers; waltz, "New Vienna," Strauss, and excerpts from "Robin Hood," De Koven. Encores were: "Aragonaire," from "Le Cid," Massenet; waltz, "Three O'Clock in the Morning," as well as Edwin Franko Goldman's popular "Chimes of Liberty" march and "In the Springtime."

AUGUST 9.

Mr. Goldman presented the following program at the twenty-sixth concert on Wednesday evening, August 9: March, "Pere de la Victoire," Ganne; overture, "Oberon," Weber; "Aubade Printaniere," Lacombe; "Peer Gynt" suite, Grieg; excerpts from "Aida," Verdi; Elizabeth's Prayer from "Tannhäuser," Wagner—Lotta Madden, soprano; "Andante Cantabile," Tchaikowsky, and overture to "Orpheus," Offenbach.

Nahan Franko, who attended this concert, was called upon to conduct the opening number of part two, excerpts from "Aida," the applause being so great after this that Mr. Franko consented to play (to the great delight of all present) two violin solos—"Meditation" from "Thais," Massenet, and "Gypsy Serenade," Mascagni.

Lotta Madden, who was scheduled as soloist, sang

charmingly Elizabeth's prayer from "Tannhäuser," and, as an encore, "Love Sends a Little Gift of Roses," by John Openshaw, which proved to be a particularly pleasing number. It was unusually well received. Her other encore

NOW RUNNING

In the Musical Courier

Bach's Sonatas
for Violin

A Series of Articles in which
the Sonatas are Analyzed
and Annotated by

ARTHUR HARTMANN

The first article of this series appeared
on August 10, the second will be found
in this issue and the third will be published
on August 24.

was Edwin Franko Goldman's popular "In the Springtime."

Extra numbers played by the band were "Serenade," Moszkowski, and two of Goldman's marches, "Chimes of Liberty" and "Nemo."



LOTTA MADDEN,

soprano, with the Goldman Band at its concerts at Columbia University, who scored a big triumph with John Openshaw's song, "Love Sends a Little Gift of Roses," on Wednesday evening, August 9.

Friedheim to Return to Toronto

Arthur Friedheim will return to Toronto, Canada, on September 10, to take up the master class at the Canadian Academy of Music. He will appear at several concerts in Canada during the season.

Caruso Biography Scheduled for September

Little, Brown & Co. is scheduled to issue on September 30 the biography of the late Enrico Caruso, written by Pierre V. R. Key in collaboration with Bruno Zirato.

Charles L. Wagner Returns

Charles L. Wagner returned last week from Europe on the George Washington after a ten weeks' absence.

FAME

AWARDS and Honors would be nothing, a century of
artistic history would be nothing, if it were not that the

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Their wonderfully beautiful tone and superb durability
—two of the reasons for their great renown—were never
more fully exemplified than in the pianos now made by
this Celebrated House, which is nearing the completion of
a full century of uninterrupted progress in artistic piano
building.

Soder-Hueck Summer Session Closes

On August 12 Soder-Hueck, New York vocal authority, closed one of her busiest seasons. The ten weeks' master course, attended by a great number of teachers and singers from all parts of the country, brought as usual very favorable results and satisfaction, also much enthusiasm from those who participated. About the work accomplished, not only has there been fine preparation of repertory for those singers' next season's engagements, but also a great deal of concentration on teaching fundamental tone work and elimination of muscular interference, which



ADA SODER-HUECK,
vocal teacher, whose summer master class was most successful.

hampers many singers. These intelligent and experienced professional people from the West, through years of practical work as concert artists and teachers of voice know how to appreciate the value of helpful hints and suggestions for betterment. Mme. Soder-Hueck, in the course of years, has produced many artists now prominent before the public and meeting with ever growing success through the fine bel canto method obtained under her guidance.

"Many singers," Mme. Soder-Hueck says, "came to me simply to have their voices helped to easier and better singing, as they felt very hampered in their vocal career through forced and throaty singing and muscular interferences. Mine is a regular voice repair shop where everyone gets help and then is happy and delighted with the ease of their voice production and singing."

"The main trouble for American people is in the throatiness of the English language. English is as singable as any other tongue, but one has to learn to speak in the mask of one's face and use the otherwise totally numb lips. Do helpful lip muscle and vowel exercises. Aside from that give proper care to the development of deep, natural breathing, so as to control your diaphragm support while singing. As a result, soon all muscle tenseness will vanish and your voice will be resonant, flexible and even throughout all its registers. Then, and only then, can real artistic singing, shading and interpreting begin. The voice becomes fuller and richer in compass and quality all the while, this lasting throughout your life and career. Singing should be absolutely as natural a function as speaking—no muscle interference of any kind, no effort at all, and the result is a pleasant facial expression and relaxed winning stage presence. How otherwise can an audience enjoy you in your concert?"

"Among the many professional artists who were with me this summer mention should be made of a young woman teacher from a Nebraska college, who possesses a mezzo alto of most entrancing quality, combined with an attractive personality, musicianship and brains. Much could be done with her, to judge from the amount of work and

improvements made within this course of time. She contemplates making New York her permanent home within another year so as to be near me and follow up her professional vocal career. Another exceptionally fine voice is the dramatic soprano of Elsie Mise, from Vermont, who has great possibilities and a future, if she follows it up. Bertha Ploebe proved another gifted soprano of decidedly lyric dramatic quality, intelligent and quick in her grasp of ideas. Dorothy Champlain, from Bingham, N. Y., a young girl with a warm alto voice, has a promising future, and there are many others.

"It has been a busy but interesting season, but now I am ready for a good rest in the mountains. Most of my all-year-round students are already enjoying the country. See the many postal greetings I receive every day."

The studios will reopen September 25 with a large number of pupils enrolled.

S. Hurok Leaves to Meet Pavlowa

S. Hurok, concert manager, left for Quebec recently to await the arrival at that port on August 16 of the S. S. Empress of Scotland, which numbers among its passengers Anna Pavlowa, "the incomparable," and her Ballet Russe. Mr. Hurok will accompany the dancer and her company across the continent to Vancouver, where Mme. Pavlowa sets sail on August 24 for an extended tour of the Orient and Far East. The opening engagement will take place on September 10 at the Imperial Theater, Tokio. After a two weeks' stay at the Japanese capital the company will depart for a lengthy journey through the provinces of the Nip-

EUGENE YSAYE

The Master Violinist

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Stage for a limited
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ponese Empire, the principal coast cities of China, Java and the Strait Settlements.

This tour, which will end about the latter part of next March, will mark the first appearance of the Russian dancer in that part of the globe. At its conclusion Mme. Pavlowa will return to Europe to prepare an entirely new and complete repertory for her American tour during the season of 1922-23.

While in the Orient Mme. Pavlowa will make an extensive study of the native dances of the various races in order to derive subjects for a number of original Oriental ballets.

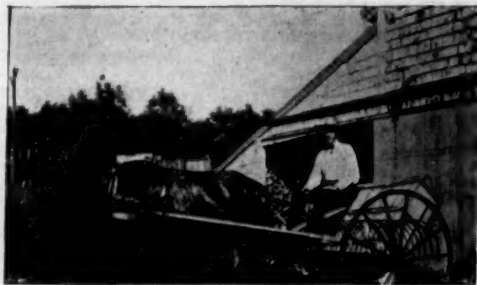
Many Attend Charles Cooper's Summer Classes

The special summer classes which Charles Cooper, the pianist, is holding at his New York studios, are being well attended and will be extended through a part of the month of September.

Students and teachers have come from various parts of the country to take advantage of his course, which embraces fundamental principles of rhythm, touch, execution and expression. Many students and teachers have testified to the positive splendid results attained in a short space of time.

Curci Returns Early in September

Gennaro Mario Curci, who has been spending the summer in Italy, will sail for this country on the S. S. Patria on September 4, reopening his New York studios about the middle of September.

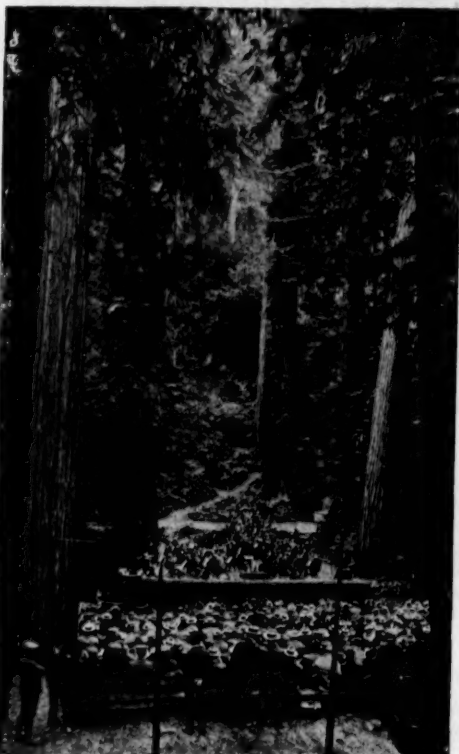


LAZAR S. SAMOILOFF,
eminent New York vocal teacher, "working hard for the good of my adopted country," as he put it, up in Naples, Me. (not Italy), where he and his family are recuperating after a strenuous season.

Dr. Stewart Conducts Two Concerts

Dr. J. Humphrey Stewart, municipal organist at San Diego, Cal., spent part of his summer vacation at the Bohemian Club camp, situated some ninety miles north of San Francisco in the heart of the great redwood forest on the banks of the Russian River. Two years ago a fine three-manual organ was erected in the grove, and the instrument has been a source of great enjoyment to the members of the club.

The organ is an open-air instrument—that is to say, the audience is seated in the open air, under the giant trees of



ONE OF THE ORCHESTRAL CONCERTS AT WHICH
DR. STEWART CONDUCTED.

the grove. The effect of the music, heard under these conditions, is indescribably beautiful, especially at night.

During his stay in camp Dr. Stewart gave two recitals.

Jaroslav de Zielinski Passes Away

Jaroslav de Zielinski, composer of works that have been popularized by the Los Angeles Philharmonic Orchestra, died recently at his home in Santa Barbara, at the age of seventy-six. Funeral services were conducted at the chapel of Rosedale Cemetery. Although Mr. Zielinski is not known to have had any relatives in America (he was born in Poland and was a veteran of the Civil War), he left a large circle of friends. He was a writer and lecturer of ability and as a musician was favorably known in Southern California, having taught piano for many years.

Alice Gentle Scores in "Chemineau"

On August 6 Alice Gentle sang the part of Toinette in "Chemineau," at Ravinia Park, for the first time, and scored another one of her individual triumphs. The audience was most enthusiastic in its reception of this sterling American artist, who has forged to the front in spite of many obstacles, and the Chicago critics again met her impersonation with most complimentary reviews.

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COLUMBIA RE

BOSTON VOCAL TEACHERS INVADING NEW YORK

Braggiotti and Townsend Already Located in Manhattan, Hubbard and Oulukanoff Begin Next Season—Longy Serves as Judge at Paris Conservatory—Fox and Potter Abroad

Boston, Mass., August 13.—Boston may not be "the hub of the universe" or America's foremost art center, but the fame of its lofty educational standards has hardly been



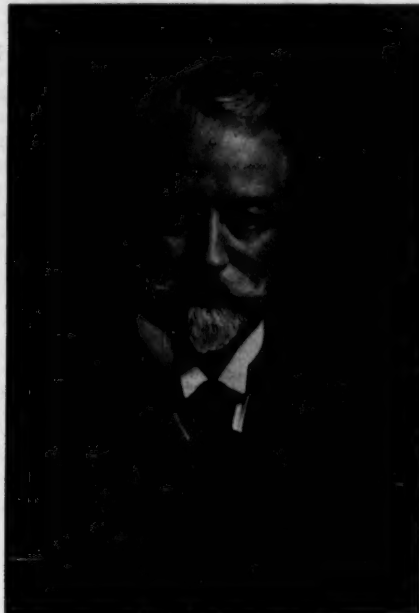
VINCENT V. HUBBARD

dimmed by the recent encroachments of New York and Chicago on Boston's preserves as "the City of Culture." The teachers responsible for the maintenance of these standards have scrupulously adhered to fundamental principles, with the result that discerning parents with a feeling for tradition have continued to send their offspring to this part of the world to imbibe such learning as was available and desired. Boston's music teachers have shared the fame of their colleagues in other pedagogical fields and they have

always enjoyed a considerable following. But it was inevitable that the decline of this city operatically should interrupt the flow of voice students, especially those who were well advanced, toward Boston, and that New York should thereafter receive a goodly share of America's potential singers. Nevertheless, the loss of opera did not impair the prestige of the Hub city's vocal instructors. The inquiries constantly received from New York indicated a very real demand for the type of instruction which these teachers had to give. As a consequence, a movement has recently begun which may well make New York's teaching fraternity sit up and take notice.

"If the mountain will not come to Mahomet, Mahomet must go to the mountain!" If the great number of New Yorkers who wished to study with eminent Boston teachers would not or could not come to Boston, the teachers would go to New York. Stephen Townsend, the highly successful choral coach of the Boston, Philadelphia and Detroit Symphony Orchestras and of the Society of the Friends of Music, led the procession by establishing a New York studio some time ago. He was followed by Isidore Braggiotti, the distinguished vocal coach of Florence, who left his cele-

brated villa during the economic disturbances that came after the armistice in Italy. Maestro Braggiotti will continue to divide his time between his Boston and New York



STEPHEN TOWNSEND

studios until conditions permit a return to Italy. Beginning next fall two more teachers of this city will join the invasion of Manhattan—Vincent V. Hubbard and Nicolai Oulukanoff. The former has been associated for some years with his noted father, Arthur J. Hubbard, in the direction of the popular Hubbard studios in Boston, and the younger Hubbard's advent in New York is eagerly awaited by a considerable number who want to know something of the method which produced such singers as Charles and Arthur Hackett, Roland Hayes and Wadsworth Provan-

die. Mr. Oulukanoff was a familiar figure in the well-remembered days of the original Boston Opera, of which he was a leading baritone, after similar engagements with the Im-



NICOLAI OULUKANOFF

perial Operas of Petrograd and Moscow and with the Paris Opera. The present vogue for things Russian ought to yield Mr. Oulukanoff his share of students. These four coaches will continue, of course, to teach in Boston as heretofore.

Whether or not the other leading teachers of Boston are to participate in this exodus remains to be seen. Willard Flint has often been asked to come to New York, but his large following in Boston and Worcester has prevented a change in his present plans. The activities of Harriot E. Barrows in this city and Providence, of Alfred R. Frank in Boston and Portland, and of Theodore Schroeder in Boston will doubtless keep these well known teachers in New England, although no one can foretell how long it will be before the current demand for the Boston caliber of vocal instruction makes a further division of their time inevitable.

LONGY A JUDGE AT PARIS CONSERVATORY.

Georges Longy, the distinguished oboist of the Boston Symphony Orchestra, and conductor of the MacDowell Club, was a judge at the closing competitive examinations (Continued on page 42)

LILLIAN EUBANK

MEZZO-SOPRANO

Formerly

Metropolitan and Chicago Opera Companies

An Artist Whose Added Successes This Season in Concert Give Her a Unique Place Among Our Leading Artists

IN CONCERT

Mansfield News, Mansfield, Ohio:

She has a majestic dominating appearance and her tones are forceful, clear, dramatic, revengeful and superb.

The Wesleyan News, Mt. Pleasant, Iowa:

A fine rich voice, beautiful in quality, with a fine dramatic power and also a very pleasing personality.

MAURICE ROSENFELD, Chicago Daily News, says:

"Operagoers know Miss Lillian Eubank as a mezzo soprano from her appearances this season with the Chicago Opera Association, but last evening at Orchestra Hall she was classed as a dramatic soprano and, in fact her singing of the 'Vissi d'Arte' aria from the second act of Puccini's opera 'La Tosca' would substantiate the second appellation with full justice. Miss Eubank sang with genuine dramatic power, with fine tone quality in the higher range of her voice and with good interpretative style."

W. L. HUBBARD, of the Chicago Daily Tribune, says:

"Miss Eubank, who sang last night at Orchestra Hall, also in the winter with the Chicago Grand Opera Company, revealed herself as a concert singer of pleasing qualities. Her stage presence is attractive, she sings with ease and her voice is agreeable in tone, possesses no small measure of sympathy and appeal."

"Her diction is excellent, every word being easily understandable, and she catches and translates to her hearers the spirit and meaning of a song with a skill which is already considerable."

HERMAN DEVRIES, Chicago Evening American, says:

"Miss Lillian Eubank, soprano, displayed the same qualities that characterized her appearances with the Chicago Grand Opera. She gives genuine pleasure, for her voice remains suave and unforced."

EDWARD C. MOORE, Chicago Daily Journal, says:

"Miss Eubank did enough, through the sheer merit of her singing. Her reputation was made at the beginning of the season, when she appeared, as a member of the Chicago Opera Association, sang a few contralto rôles, and then, with less notice than before, sang leading soprano rôles, including those of the operas in which she had been a contralto before. She did them all with distinction, and the applause and comments that she received were all in her favor. It was the soprano side of her endowments that she exhibited last night, with the

addition that she was as good a performer of songs as she had been of operatic rôles. Two groups of songs and an aria—'Vissi d'Arte' from 'Tosca'—were her contributions, and they were excellent, well sung, well expressed and well pronounced."

Toledo Times:

"Miss Eubank displayed a fine dramatic voice, adequate in every way to the rôles essayed. Her ballad singing, both in the old English and Scotch and a Negro lullaby given as an encore, perhaps showed her in her loveliest mood."

"Miss Eubank possesses a powerful organ that reaches far into both mezzo and contralto register, and she sings with much of the vocal gesture of Rosa-Raisa, whose rôles she has filled on several occasions."

EARL G. KILLEN, of the Akron Press, Akron, Ohio:

"Offhand, one would insist there are many, many fine singers, but hearing Lillian Eubank makes one less certain. While listening to her voice, you silently run over the list of singers with voices as good or better, and the list shrinks. When she sings such a song as 'Beautiful Art Thou, My Love,' you search for singers of equal ability and again the number decreases. A whole recital convinces you that however small the list may be Lillian Eubank's name must be included."

"She stirs you with a voice of rich texture, and she moves you with a dramatic fervor that is never theatrical. She moved the audience at the Armory Sunday afternoon to a noisy friendliness—no Akron audience was ever more friendly. The program revealed that Miss Eubank had gathered just enough familiar songs to place her on an easy footing with the audience, and it also disclosed some fine songs new here. Three arias often sung, but seldom so well, were delivered in a manner that satisfied vocally, and pleased musically. While not a contralto, the two lower ones were more wholesome for her voice. Not many voices are so extensive in range as Miss Eubank's, nor are many voices susceptible of such marked changes in color, and yet you gain no sense of forcing."

"The songs that pleased most were just about all the ones on the program, including four encores, two at the very end. Little ones followed big ones, but all were good."

Monmouth Review, Monmouth, Ill.:

"A glorious voice, a charming personality, an evening of joy unalloyed for lovers of music; that is the verdict of those who heard Lillian Eubank last night. Her voice rang true and clear, her diction was so good that every word was easily understood and her tones were compelling and powerful in the operatic numbers, soft and soothing in the simple negro melodies. Before the first song was ended, Miss Eubank had won her audience, and graciously added many numbers not included on the program."

"It was an evening which will be long remembered."

MANAGEMENT: HARRY and ARTHUR CULBERTSON

Aeolian Hall, New York

4832 Dorchester Avenue, Chicago

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. ELBERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Avenue, S. E. Corner 39th Street, New York

Telephone to all Departments: 4395, 4392, 4394, Murray Hill
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club, Honorary Member American Optimists.

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CHICAGO HEADQUARTERS—JEANETTE COX, 820 to 800 Orchestra Building, Chicago, Telephone, Harrison 5116.

BOSTON AND NEW ENGLAND—31 Symphony Chambers, 246 Huntington Ave., Boston, Telephone, Back Bay 5554.

LONDON, ENG.—CECIL BARBACHING (in charge), Nelson House, 85 Queen Victoria Street, London, E.C. Telephone 448 City. Cable address Musicurier, London.

BERLIN, GERMANY—CARL SANDVICH, Postfach 114, Berlin W. 50. Telephone Reineplatz 3473. Cable address Musicurier, Berlin.

PARIS, FRANCE—Address New York Office.

MILAN, ITALY—ARTURO SCARABELLA, Via Leopardi 7.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company

Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, AUGUST 17, 1922 No. 2210

Through the fog of stupid nationalism and anti-French "sentiment" that envelop German music since the war, there shines an occasional ray of light. Thus in Nuremberg the management of the Municipal Theater has scored a popular success with the work of a living French composer, namely Gabriel Pierné. It is a comic opera in two acts, entitled "La Coupe enchantée," with a text, based on a comedy by La Fontaine and Champmeslé, by E. Matrat. It is Pierné's earliest operatic work, being first produced in the French provinces in 1895, though not given at the Opéra-Comique (in a one act version) until 1905. The German title is "Das Liebeserwachen," and apparently it has had more success in Nuremberg than on its native heath.

Some American musicians are attending the music festivals in Europe, while many of their colleagues are listening over here to the symphonies of the sea, the fantasies of the forests, and the overtures, sonatas, nocturnes, ballads, and intermezzi of the rivers, mountains and meadows, by the rich light of the sun and the soft rays of the moon. Each will tell the other in the autumn how much he has benefited from his vacation. The stay-at-home will hear about Wagner, Strauss and Mozart festival performances and will make answer: "And I heard the orchestration of Nature, the piping of Pan, and the scherzos of Titania, Puck, Oberon and Queen Mab."

At the recent Tonkünstlerfest in Düsseldorf, the most important German musical event of the year, an unexampled case of officially sanctioned brutality precipitated a discussion concerning the limits of a conductor's authority which happily is not likely to arise in this country. It seems that Professor Panzer, the conductor of the festival, disapproving of the manner in which a young member of the society gave vent to his disapproval, assisted another member in throwing him bodily out of the hall, and then delivered a reprimand from the stage. He gave as his excuse the fact that the orchestra, which had been put on edge by a previous incident, required vindication, an excuse which was allowed to pass as valid. But it did not explain the fact that no protest had been made over the disapproving noises after more radical and original compositions, and that only after a perfectly innocuous Wagner imitation the official ire should rise. Perhaps that was a mere accident. But think of what such a practice on the part of tyrannical kapellmeisters could lead to: a dictation of the public taste, nothing less. No wonder the younger bloods in the German organization are alarmed. The amusing part of the inci-

dent was that in his efforts to sidestep the real issue and an official censure of the Herr Professor, the president raised the question as to what manner of disapproval was permissible, thereby virtually putting the General German Music Society on record as approving of hissing but branding cat-calls as "verboten." Here, at any rate, is a weighty question that ought to engage authorities all over the world!

Recently, at a concert given in Berlin by a prima donna just returned from America, a leading critic made some slurring remarks on the lady's platform manners, insinuating that they were an American acquisition. The fact that the lady sang better than she had ever sung before, however, was allowed to pass as a triumph of German art. Now it is very frequent that singers—singers of high reputation in Germany—return from America with an artistic plus. Witness the cases of Culp, of Gerhardt and most recently of Joseph Schwarz. On the other hand, if there is any country in the world where dignity and "bearing" count, it is America. Does it never occur to the German mind that the good things can originate in America, and the bad ones—such as skittish manners—can be "made in Germany?" There is no limit to what some people will not learn.

The Royal Academy of Music, London, was founded in July, 1822, and is celebrating its centenary this month. It is to have a thanksgiving service at St. Paul's Cathedral, performances of English opera in the Academy Hall, orchestral concerts, chamber music concerts, etc., with all due respect to the R. A. M. (does that spell goat?) we have it borne in upon us rather forcibly that age—even a hundred years—is not essentially a merit, although it may be respectable, and we, for ourselves, hope that, should America ever have a National Conservatory, it will, in its first hundred years, make this country more musically prominent than England has shown itself to be in the last century. England, with all its schools, royal or otherwise, may congratulate itself upon not having turned out any musician of great international import in recent years. Its musical fame is all in the long forgotten past. Brace up, Cousin John!

Pondering the other day over the changes in the Philharmonic management and the conductorial situation, our thoughts were suddenly illumined by something that may have been a flash of inspiration or merely the reflection of a bit of heat lightning. Whichever it was, it seemed to us that, within, say, two or three seasons, we shall see an exchange arranged between whoever may be conducting the Philharmonic then and Leopold Stokowski, who will still be conducting the Philadelphia Orchestra. Our guess is that Stokowski will be leading the Philharmonic a goodly portion—perhaps half—of the season, and his own orchestra the other hand, while the Philharmonic conductor or conductors will alternate with him in the two cities. In this way the traveling expenses of the Philadelphia organization will be saved and New York still be given a chance to enjoy Stokowski's fine work. Another guess of ours is that Willy von Hoogstraten, conductor, and husband of Elly Ney, is being groomed for some permanent place in this city.

Many famous European teachers have come to America in past years, and recently again American conservatories have shown a disposition to engage leading European authorities, especially in the fields of composition and violin playing. There is one department, however, in which America is not only holding its own, but is rapidly becoming recognized as the superior authority, namely singing. It is no secret that there are no longer teachers in Paris or Milan that can equal the best in America. That the case is similar in Berlin is patently illustrated that the leading official vocal teaching position in Germany, at the famous Hochschule für Musik in Berlin, is being held by an American. Soon after the present régime came into power a year ago Director Schreker appointed Louis Bachner, an American born and bred, professor of singing and its leading authority on voice production, thereby giving official confirmation of Bachner's position in Berlin, where he was already the "consulting expert" for members of both opera companies and many concert artists. One can imagine the opposition encountered by the faculty heads in appointing a foreigner to a leading professorship at this state institution, thereby breaking an unwritten law that has been adhered to throughout its history. A more graceful compliment to America's artistic efficiency could surely not be wished.

SIDE LINES

It is a curious thing that the public has arrived at a point (perhaps it is a point of intelligence) where it no longer idolizes even the greatest of artists to such an extent that it will rush to wherever he is no matter with what he happens to be occupying himself. Perhaps it is the high cost of living. Whatever the cause, the public, at least in America, wants its money's worth.

Also, this same public is a bit skeptical about artists who try their hands at things at which they have not been successful and after they have won very great successes in other lines. When Casals turns out as a conductor, when Kreisler offers himself to the public as accompanist, or Paderewski declares his intention, as he did some years ago, of giving up his playing so as to devote himself entirely to composition—then the wise American public gives these artists just about as much support as it would give any unknown musician.

Kreisler, it is quite true, is an excellent pianist. But the public does not want to hear him play the piano, even as accompanist. Casals is a good conductor, but the public prefers, and rightly, to hear him play the cello. Nobody knows; it has yet to be proved, and the public is not interested. And Paderewski soon discovered that it did not pay to devote himself to the production of such works as "Manru."

There can be no doubt about the canny instinct that guides the public in its attitude in these matters. The public has no desire to lose any one of its great pleasure-givers before it is time. It is naturally suspicious of the eccentricities of genius. Suppose, it says to itself (subconsciously), Casals were to become a conductor and give up cello playing—we would be the losers. And, as for the accompanying of Kreisler, or the composing of various other artists who have no talent for it, the public is annoyed by it. There is something almost flavoring of charlatanism in Kreisler's accompanying, although why it should be so it is impossible to say. There is certainly nothing of the charlatan about him. And yet the impression is there.

It would be the same, almost, if Harold Bauer were suddenly to present himself before the public as a violinist. He is entirely capable of doing it, but it is very doubtful if the public would want it. The public would have its doubts, just as it had its doubts about Paderewski as premier of Poland. It may be perfectly sincere, this patriotism, but to the public in general it seems to be offensive and a waste of time.

Where could one find a more involved psychological problem? Actually the average public mind seems inclined to limit the activities of the artist to art, and to one particular phase of art at that. Is it mere selfishness? Merely a desire to get as much out of the artist as possible? It may be so. For the public, at concerts, is often heard to complain of the artist "wasting his time on that sort of stuff" if he plays what they do not like, especially if he plays his own compositions, unless he is a really successful composer. In fact the public treats the compositions of many a great virtuoso just as it would the inefficiencies of any other dabbler.

On the other hand, when the player is really a composer, like Kreisler, Rachmaninoff or Grainger, the public seems to go wild about him and delights in his playing of his own works. Yet this same public neglects a Strauss, who is a really good pianist, when he plays the piano, but packs the hall and welcomes him with the greatest enthusiasm when he conducts his own symphonic works—in spite of the great beauty of his songs and of some of his chamber music.

The reason in this case is obvious: the public wants to see this acrobat do his own tricks. His great trick has been writing and conducting symphonic poems and the like, and the public wants this and this only. Wise public! For even the devoted admirer must acknowledge that Strauss at the piano, as soloist, accompanist or in chamber music, failed to thrill.

To succeed in music, one must do one thing superlatively well. That should always be the ideal. Some great talents do two things superlatively well—playing and composing, composing and conducting, more rarely playing and conducting, for few great players are also great conductors. To attempt other tricks is to show a lack of veneration for a supremely high ideal, to be satisfied with a little less than perfection—and that is bad.

Let us have an end to side lines!

OUR UNWORTHY PARENTAGE

In the June issue of "The Dial," Paul Rosenfeld contributes certain remarks concerning a concert that was given in April at the MacDowell Club by the Music Guild. In so far as they refer directly to the efforts of the Music Guild they are of small importance. The Music Guild will live or languish on its merits regardless of such critics as Mr. Rosenfeld. But as an example of the foreign attitude of certain persons (not a few) living in America, they are of statistical interest. They are representative of the thoughts and beliefs of a class, the strongest and most absolute feeling of which is one of contempt for America and everything genuinely American—whose one thought and desire would appear to be to remodel America in conformity with their ideals. Here is the way Mr. Rosenfeld sees us:

PERORATION.

"It is to be hoped that one of the stout young Frenchmen who appear every week or two in the port of New York . . . was present at the concert given April 29 by the Music Guild."

OUR MUSIC.

"It was, indeed, a rarely compact and truthful picture of American musical production at the moment when its grand general uselessness is commencing to shrink before sudden unexpected flashes and rumblings of latent power. . . . Past and future of native composition, the great dreary empty past and the young uncertain fitful future, showed themselves beautifully proportionally."

OUR LIFE.

"But . . . it was no cheer that came to the heart from the aspect of the mass which pressed into the Gallery to hear the new works. Your young curious Frenchman could have seen in the department of the well-dressed, semi-professional audience, friends of the composers, singers, players, amateurs, hostesses, mothers and intendeds of various kinds, a sign of the condition that has made of American music one of the world's most awful bores."

(Verily, this man does not like us!—Editor.)

OUR WIT.

"The audience considered itself very witty, unusually witty, vis-a-vis the exhibition of paintings belonging to the Société anonyme which hung, badly lit, upon the walls. There were rich, lustrous Stellas, Hartleys, Rays, Kandinskys, Picabias, in dusky chain about the place; but all over the room there was giggling and horse-merriment."

(Mr. Rosenfeld evidently likes this cubistic, futuristic, Dada-istic nonsense. America is not yet so mad. It merely laughs.—Editor.)

OUR SUPERFICIALITY.

"Nobody sat and studied and examined and was still."

OUR PEOPLE.

"There were few or no people. For there were no clothes. Something had stopped before it left the interior of the persons; had not invaded the stuff they had draped around them. Perhaps there was nothing, no rhythm, in the persons at all. Of course, it was all taking place in the interior of the MacDowell Club, and that is not the godkissed place to search out vividness. But this was much the crowd from whom the young composers draw their sparks during the struggling years. It is out of this they come, and to this they wish to speak."

("Out of this they come!" . . . Hope might as well as abandoned!—Editor.)

OUR PROVINCIALS.

"It was all very provincial looking; one felt New York the small town, full of church singers and music teachers who believe in being modern, that is, in dropping all conceptions of 'passing notes'; a place of small importances who would not be important where there was progress; a sort of alcohol preservative of mentalities which could not exist in the open air."

("Church singers and music teachers" . . . a bad lot!—Editor.)

OUR GIRLS.

"Once in a while, some clothes entered the room; there was one very lovely creature in a billowy hat and sort of Little Red Riding Hood cloak gathered simply at the neck; the fold and line of her garments sang, and one sang with them as one saw her. She looked un-American. A Russian, perhaps. But the others were disconnected, broken, arrested; no salencies."

OUR COMPOSERS.

"Four-fifths of the concert itself made no break with the doleful tradition . . . not

very different from any produced during the last century by Messrs. the most respectable and the most sterile—the American composers."

GRIFFES.

"A witty young friend of ours has said that Griffes' 'White Peacock' was really 'The Afternoon of a Peacock,' and by no means the first afternoon the peacock had had."

(To a certain type of mind slanders are always witty.—Editor.)

FLOPPY AND UNDISTINGUISHED.

" . . . much of the rather loose, floppy, undistinguished sort of music which we are accustomed to receive at the hands of our Mozarts."

MACDOWELL.

"The banal element, the element which in every young American ought to be called the MacDowellesque . . ."

HEREDITARY.

"There were many moments when the composer relapsed into the manner hereditary to the American composer, and proclaimed the obvious."

WE ARE PERMITTED TO HOPE!

"And out into the city night in Fifty-fifth street one rushed, sure that a new situation was reached in American music. For Harold Morris is not a solitary swallow. There are others of the same feather and flock. One is here, one there, several in this place; there is one youth from the Trenton suburbs who seems the most musically talented creature this country can have produced. . . . It is, then, no longer true. Go, Stranger, to Sparta tell, that there is no vitality in the native musical production. . . . The country can produce really gifted youth."

(My, my! Is that so?!—Editor.)

A TIMOROUS HERD.

"There is even, in this timorous herd, enough of a real community to permit the musical gesture, the gesture of the interpenetrated group, to be made."

SHIPWRECK.

"Aesthetic development has been the rock on which many a good American talent has foundered. It was there, surely, that poor Charles Griffes met shipwreck."

Musical criticism is always in order, no matter how drastic and unreasonable, but no man worthy of the name, with any understanding of American ideals, or with any conception of that good taste which every gentleman instinctively possesses, would turn his attention from the stage and use the space allotted to him to vilify and cast reflections upon the parentage and race of the artists, to insult the women of the audience, and the club which permitted its rooms to be used for the recital. "There were few or no people," says Mr. Rosenfeld. He cannot mean that, for the place was crowded. What he appears to mean is that there were few or no worth-while people. Further on he picks out one girl—"she looked un-American—a Russian, perhaps"—who represented to him the class and type of person worthy to be considered in connection with art, to be the parent of the artist who might reasonably be expected to amount to something. The remainder of the audience was typically American, "much the crowd from whom the young composers draw their sparks during the struggling years. It is out of this they come" . . . that can only be intended to reflect upon their parentage, their class, their race—can only be a sweeping insult to the American people as a whole, since the composers, in this case, were all Americans.

Apologies would appear to be in order.

PERFECTLY HARMLESS

Here is a harmless little joke from Der heitere Fridolin, a harmless little German paper: "(Teacher) 'Now then, I've asked you three questions and you couldn't answer any of them. What do you think we can make of you?'" "(Scholar) 'A teacher, Herr Professor. Then if I don't know the answer I'll ask my class, and someone will be sure to know.'" Which introduces the question of the orchestral conductor who leads without a score. As a matter of fact, it would be hard for him to go wrong. If a sudden slip of memory causes him to forget a passage, it would be a poor orchestra indeed that could not carry him on undisturbed for a few measures, thus prompting his memory and enabling him to proceed. For the soloist giving a recital it is quite another thing, yet how seldom one witnesses an instance of forgetfulness, even among debutants.

The capacity of the human memory is something prodigious as is proved by the tremendous repertory that such a musician as, for instance, Leopold Godowsky, has at his finger ends.

A DANGEROUS PRECEDENT

A man may do what he will with his own. That is the very foundation of the law of freedom, the inalienable right of every human being. It is the basis of American liberty, the rock upon which rests the solid structure of American government.

But a man should think well before he takes advantage of this right to establish a harmful and destructive precedent. It was hoped and believed that the sentiment of philanthropy was becoming firmly established among our American multi-millionaires. The action of Carnegie, of John D. Rockefeller, of Juilliard, of many others, in either giving away vast sums during their lifetime or of leaving their fortunes towards the establishment of foundations or the endowment of worthy institutions, was felt to have created a precedent that would never be broken down.

That this is not the case is demonstrated by the disposition of the property of the late William Rockefeller. Five hundred million dollars is the estimated amount of his fortune, and he left the whole of it to his family. "It was his desire to perpetuate the estate in the family," so say the press reports, and in order to accomplish this he left the entire estate in trust to his four children, the principal to pass to their issue.

Perpetual trusts are not legal, but Mr. Rockefeller made the trust as perpetual as was within his power, and what it means is that none of this vast fortune may be devoted to philanthropic purposes by any one of his children, but is to pass intact to the grandchildren. The children may, and no doubt will, give large sums from their incomes, for the Rockefeller family has never shown itself to be ungenerous in matters of philanthropy.

But the effect of this effort to perpetuate the estate within the family will be none the less harmful for that. It establishes a precedent that nullifies that established by Carnegie and others. It places in the hands of selfish millionaires, profiteers devoid of the fine feeling of the Rockefellers, the Carnegies and the Juilliards an excuse for doing the same thing, for leaving their entire estate in trust for their children, so that it may be many, many years before the public may hope to benefit from them in even the smallest degree.

It may be taken as quite certain that Mr. Rockefeller himself did not realize the disastrous effects that might arise from his example. If it became the habit of the wealthy men of America to leave their fortunes in trust to their families, then music, art, education, every form of philanthropy would suffer incalculable privation.

However, Mrs. Edith Rockefeller McCormick has already given three and a half million for opera in Chicago, and is still giving—and, as the Boston Transcript says, "there is still brother John, with malice towards none and charity towards all."

THE WRONG METHOD

The following is quoted from a daily, although the names are omitted, because our comment is aimed at the principle of the thing and not the individual: "Mrs. ——— has been 'doing her bit' at Chautauqua this week IN THE INTEREST OF AMERICAN MUSIC. (The caps are ours.—Editor.) Monday night she spoke before the Chautauqua meeting and Tuesday evening presented an interesting program of songs. . . . The program comprised 'Bergerettes of the Eighteenth Century,' Irish folk songs and Spanish numbers."

Thus is American music aided in America. There are thousands of similar recitals given in this country, by people who would be vastly offended were one to tell them that they were lacking in any genuine feeling of patriotism or of love or understanding for their own country.

"Away down in the heart of every Frenchman is a love for France we cannot reach. Let us impart something like that to the children of America"—so spoke an educator in a recent convention address.

And can you imagine any Frenchman or French woman presenting a program of foreign music in order to aid French music? The very idea is offensive—to pretend to be doing something in the interest of your own native music, and then to show your contempt for it by going abroad for the music of your programs.

There is only one way to help American music and that is to use American music, just as there is only one way to help the American merchant and manufacturer and that is to use the wares he makes and sells.

VARIATIONETTES

By the Editor-in-Chief

Paris, July 23.—An epigrammatic friend of mine says that jazz tunes are desperate measures in music. He also says that as a Hungarian composer, Bela Bartok is last but not Liszt.

Commenting on the notorious divorce case, the Paris New York Herald says that Geraldine Farrar has nothing to conceal. Certainly very little, after "Zaza."

When a woman hesitates between a musical career and marriage, why not be kind and let the man escape?

Critics and their admonitions always remind one of Wilson and his fourteen points. Everybody knows they are correct in theory but nobody accepts them.

"Where does music leave off and noise begin?" asked Deems Taylor in the New York World last winter. I dunno. But I do know where noise leaves off and music begins. Well, on second thoughts I don't know that either.

Maybe it is when Paderewski stops pounding the piano and merely plays it.

It is amusing over here to read that in America "opera glasses" may be bought that hold half a pint.

When a somewhat cynical Frenchman asked me to define American national expression, I could not help telling him that it is when an Italian Catholic bumps into a German Lutheran on Broadway, whose Russian Jewish friend takes the jostled one's part, while a passing French Protestant espouses the other side, and a Swedenborgian Swedish peddler runs off and fetches an Orange Irish policeman who tells them all to shut up or he'll make them walk Spanish.

The half-world? In Paris it comes very close to being the whole world.

Whenever Oscar Hatch Hawley writes to this paper he has something worth while to say, and in the attached communication he starts in to say it in the very opening lines:

Almost every time I pick up the MUSICAL COURIER I am amazed at your tremendously broad view of music and its place in the general scheme of life. But it has always been so from the first time I became acquainted with it—some twenty-five years ago. But on one point it seems to me you are wrong. I think that with German money so cheap, it is entirely legitimate for German publishers to charge very much higher rates in America than in any other country. As long as art is on a commercial basis why quarrel with publishers who are almost wholly commercial in their contact with art? A great artist charges all that the traffic will bear, does he not? He makes New York City pay him from \$3,000 to \$6,000, but sings in Terre Haute for \$1,000 and in Berlin for \$100—or something of the kind. So also with symphony orchestras. I, for one, have always thought that the musicians in symphony orchestras were underpaid. Patrons of art should treat these musicians as artists and not as artisans. Your symphony orchestra player should be relieved from the necessity of looking for a job during the summer and should devote that time to study. Let the orchestra musician receive a salary fifty-two weeks in the year. Let the orchestra give four different kinds of concerts—one every fortnight, of new and old works for patrons of art and at a high price for admission; one every week for students and lovers of music who can afford to pay a moderate fee; one free concert every week for the general public; two popular concerts every Sunday at a small fee.

If a critic has opinions he is prejudiced; if he has convictions he is a bore.

Frederick Taber Cooper makes a striking comparison, to wit: "The French masters of fiction used their frankness as a surgeon does his knife, where the diagnosis demanded it. . . . But our own younger groups insert here and there the salacious touches as gratuits bonnes bouches."

Reports from Odessa state that one may have a good seat at the Opera there for two cents. On the other hand, who wishes to go to Odessa?

Amy Lowell writes some paragraphs on literary criticism which might as easily be applied to musical criticism as practised by some of our old-fashioned friends:

There is a good old criticism, based principally upon a mild form of erudition, which has acquired a certain amount

of technical knowledge and reads much and often the masterpieces of its own tongue, at least those masterpieces since, and including the reign of Queen Elizabeth. This criticism is quite solidly grounded in Victorian literature, and knows earlier authors with that degree of intimacy which prompts ready and constant quotation, and is even more familiar with the recognized comments upon them. It is a safe guide to the routine thing, but has no touchstone which enables it to deal with innovations. Its stock in trade is to trot out the masters of the past, and the new men rise or fall in its estimation according as they resemble these or not. Its highest praise is to compare one or more of an author's qualities to those of some dead and gone eminence in his special line. That done, it is convinced forever in his favor. This criticism rarely descends to the particular; its delight is flaring synthesis. But at least this uninspired criticism, in its best examples, leans upon a considerable mass of real cultivation. It is not very often helpful to readers, and practically never of the slightest use to writers, but it is serious, painstaking, and tries hard to avoid "snappy" judgments, although it often



Anna—"She ought to be singing in concert."
Marie—"Really?"
Anna—"Yes, then we'd be rid of her."
(From Jugend)

makes them from lack of insight. At its best, it is one-sided; at its worst, a bore. Knowledge is an asset to be ranged on its side as far as it goes; pedantry, at its opposite corner, a pitfall which it does not always escape.

Overheard at the Louvre, between two New Yorkers of delicatessen taste:

"What's Rubens noted for, chiefly?"

"His turkey sandwiches."

There still is much distress in Paris among the local musicians. At times like these, when art, music and poetry help to enliven the spirits of a war-tired nation, the taxes on artists, litterateurs and musicians should be decreased or diminished entirely. Caesar did it during the Gallic wars, and with good results.

It was Heywood Brown who called attention to a long-standing journalistic etiquette, which makes ordinary men "die," great merchants "succumb," famous prelates "expire," statesmen "pass away." In three musical biographies which I looked up recently the subjects in two of them, when they passed out, "fell asleep," and "ended his mortal existence," while in the third, "his spirit fled."

"In a Washington, D. C., street there is a School of Self Expression," writes a friend, "while the building next door bears a sign inscribed George M. Oyster."

Max Eastman (in his book, "The Sense of Humor" (Scribner's) regards laughter as one of the finest weapons which the gods have given man for his struggle against the perversities and disappointments of life. A truly developed sense of humor is at once a source of pleasure and a sign of the highest wisdom." It is a strange thing, by the way, that humorists never write analytical works about humor. To them humor does not seem an

unusual thing. They have had it always. It is like being born with large ears or cross-eyes, or something like that. Anyway, Bernard Shaw said that "there is no more dangerous literary symptom than a temptation to write about wit and humor. It indicates the total loss of both."

Germany has 135 opera houses and Italy has 165. America has two—say it slowly—two.

Out at the Chantilly races the other day they ran a horse named Stretto, and, of course, I had to bet on it. It lost. Worse still, Jerusalem won, and when Le Goi started in the next race you would have played him, too, as a "hunch." I did. He lost. I hope the incident won't cause another wave of anti-Semitism in France.

At a Polish lady's tea I found myself looking with large round eyes of awe at a lanky, sad faced gentleman who was pointed out to me as "the Russian prince who shot the monk Rasputin." I told a Parisian newspaper man about it the next day and he roared with laughter. "Every well regulated tea or dinner in Paris," he said, "has among its guests at least one refugee Russian prince who shot Rasputin." The real story is that he was invited to dinner by a number of nobles, who very nobly served as dessert vanilla and chocolate eclairs, of which the latter were filled with cyanide of potassium. Rasputin, however, preferred the vanilla variety and ate of them, copiously, much to the disgust of his hosts. As he was leaving, and had his back turned, six or seven of the brave crew drew their revolvers and killed the reverend Rasputin. Hereafter he probably will eat chocolate eclairs when he is invited to do so.

Many New York musicians will remember Lew Hauser (nephew of the celebrated Hungarian violinist-composer, Miska Hauser) who was an architect, a non-professional fiddler, and probably the best informed musical amateur in the city. He dropped out of sight for a long time and now turns up in Paris as the proprietor of "The Rabbit," a cafe-restaurant at 16 rue Caumartin, where there is an American bar, brass-rail and all, an excellent cuisine, and an air of Bohemianism de luxe and delightful. Lew, speaker of all languages, is a character in his way, and a most popular one in Paris, for his acquaintances and patrons range, as he says, "from Jockey O'Neill, conductor of horses, to Walter Damrosch, conductor of orchestras." Recently, a party of diners at one of Lew's tables, who did not know him personally, were discussing music and they spoke of Bach's E major prelude for violin. At that moment the host approached them and asked whether the caucisses au vin blanc were cooked all right. As he turned away, he whistled the chief subject of the prelude in question. A few moments later they mentioned Beethoven's fifth symphony, and as Lew came up to the table carrying the mustard and Worcestershire sauce, he whistled the leading motif of the symphony. The comedy went on for quite a while, to the amazement of the party, and they declared him to be the most musical waiter in the world. So many Americans visit "The Rabbit" that when French guests drop in Lew amuses them hugely by referring to them as "you foreigners." What with his own impeccable and idiomatic French and the funny little Basque cap he wears at all times, it is difficult to imagine that he originated from Fifty-fourth street and Lexington avenue. After serving me private port that came from some coronation or royal wedding and was the last word in "unctuousness and incalcescence," as Jim Hunecker told Lew when he drank the stuff with him here several years ago, we repaired to the Hauser apartment nearby, a suite of garret rooms dating from the "Bohème" days of Murget, and which Lew, with his oldtime architectural talent and experience, has reshaped and redecorated into a matchless little den filled with the most tasteful and harmonious colors, cushions, lamps, ancient pieces of bric-a-brac, pottery, and furniture. He led me to a tiny window overlooking a court. Across it we looked into his neighbor's lighted window, at which sat a young woman sewing by lamp-light while a young man faced her at the other side of the table, reading. Above them hung a bird-cage and the window ledge held a row of plants. "She is a seamstress," explained Lew; "Mimi and her friend Rodolfo." The only modern touch in Hauser's quaintly old-fashioned surroundings was a mechanical piano, but its presence there needed no further explanation when he put on one of the records and it turned out to be Busoni's arrange-

ment of Bach's "Chaconne." A queer saloon keeper, this Lew Hauser.

"It must be a sinecure to be a musical editor," said Karl Kitchen, the World writer, who saw me seeking and finding a spot in the sun in front of the Café de la Paix. I explained to him that it is the easiest position in the world because all one has to do is to tell other people how to sing, play and compose. I imagine that I have discovered the thing the darkey was seeking in the old song:

I is lookin' fur an easy job
Where I won't have much to do—
I wants to begin at 'leven o'clock
An' quit at half pas' two.

Emil Ledner, who for very many years was Caruso's European man of affairs and confidential friend, published a series of recollections of the great Italian in the Berliner Tageblatt. The side-lights he throws on Caruso as a man and as an artist make most entertaining reading, and the following excerpt will certainly interest the American musical world. It was translated for the MUSICAL COURIER by Stella Bloch:

"To judge Caruso properly one has wholly to separate the artist from the man. As an artist he was exemplary, with his iron, unceasing industry, more critical toward his performances than his sharpest critic, never satisfied with himself. Verily his artistic life was an endless chain of continuous work, of never-ceasing, self-imposed duties. Each current or new role was sung and worked at daily for hours with the Kapellmeister who accompanied him, on rehearsal days from 9 a. m. Arias that did not "go" at first sight were repeated over and again, followed by roles that had not been sung for some time and were to be overhauled. Holiday months were used for the rehearsing and study of novelties to be given at the Metropolitan Opera the following season. The seriousness of his artistic mentality was recognized and honored to its full extent during his rehearsals on the German stages. Never bad-tempered, never superficial, always conscientious, free from all the ordinary "star" mannerisms, he patiently rehearsed parts he had sung scores of times and studied even oftener. It frequently happened that important ensemble scenes in which he did not have to appear had to be repeated. He never complained, even though he was compelled to wait an hour or so. He never—and this is far more significant than an outsider may imagine, considering the difference in staging and handling everywhere—opposed the orders of the stage management even by a word. He did whatever was demanded of him without a murmur. But it must, however, be taken into account that the artistic seriousness and unusual conscientiousness and thoroughness that characterized work on the German stages impressed him mightily. When for instance "le petit Leo Blech" would turn round from his seat at the piano and say with a sigh that "the entire act has to be done all over again," Caruso would give a cheerful grin, say "le roi l'a dit," and go through the whole act again. He was a great admirer of "le petit Blech," his admiration at times even turning into "Schwärmerei."

Caruso continuously worked away at his artistic perfection. I recall an episode that impressed me greatly at the time. It was in Hamburg during the first year of his appearances there. One afternoon he came into my room and asked me to accompany him to the Jewish synagogue! I thought I had misunderstood him and gazed at him in surprise. "To where?" I asked. And he, amusedly: "To the synagogue of the Israelites. It is Friday evening." Even this explanation did not render my expression any more clever. But I naturally said nothing. I knew Hamburg pretty well but had no idea where there was a Jewish synagogue. The hotel porter instructed a cab driver and we were conveyed to a synagogue, if I am not mistaken in the Grindel Allee. We stayed there for an hour. During our evening meal he gave me the explanation I craved. "I have always found," he said, "that the Jewish singers make use of a most peculiar method and manner of singing in their services. The placing of a note, the modulations and changing of a tone, the treating of ritual songs, the way in which they glide over difficulties in singing which arise from the words and not the music, all this can hardly be imitated by anyone else. That is why I go to the synagogues when I am able to."

In the course of time, on Fridays, when we were disengaged, and on Saturday without rehearsals, we visited the synagogues in the Seitenstettengasse and Praterstrasse in Vienna, in the Oranienburger and Lützow Strasse in Berlin, the chief synagogues in Frankfurt-on-Main and Paris, the imposing huge building in Budapest. Caruso listened closely, was all attention at each solo of the principal reciter. Then we returned home, and there, for half an hour or so, he would practice the placing, modulation and glissandos of tones he deemed so valuable.

One of the worst pieces of news I've heard since coming abroad is to the effect that the ballet at the Paris Opera probably will resume the fluffed gauze skirts and pink slippers and stockings of the olden times.

Glaciers move three yards in 100 years. Now you can construct your own comic paragraph about the repertoire of the Metropolitan Opera House.

Which reminds me that I bumped into Alfred Seligsberg, legal commendatore of the Metropolitan. He was gazing into Cartier's jeweled windows. "What?" I exclaimed, "a philosopher and cynic

like you, fascinated by such glittering baubles?" "You are mistaken," he replied; "like Socrates, I was merely thinking how many things there are in the world which I don't desire." Alfred was leaving for Geneva next day for alp climbing and possibly to corroborate what I just wrote about glaciers.

Katharine Lane, the New York Evening Mail pen virtuosa, when she was traveling in Europe last year, used to point to a snow-capped peak and say, "Oh, look at the alp."

London Punch (June 7) tells us that "a light hand and flexible wrist are essential if one would be a first class carver." Many a pianist, however, even without a light hand and flexible wrist, has carved up Chopin and Schumann most skilfully.

To set at rest world wide anxiety on the subject, let it be said that Paderewski's hair is as long and his hat is as small as ever. On July 25, at 11 a. m., he was observed in the Palais d'Orsay Hotel barber-shop, where he told the scissors artist to cut his locks without shortening them, and then directed personally, jealously, and lovingly, every snip of the fateful shears. Wearing long hair is the only respect in which Paderewski resembles Lloyd George, Briand and Clemenceau.

Paris burglars are artistic. One of them broke into a publisher's shop yesterday and stole a lot of music. Formerly the only musical burglars were comic opera composers.

Standing advertisement in the Paris edition of the New York Herald:

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AMERICANS

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5 HOURS FROM VIENNA BY EXPRESS TRAIN OR ONE DAY'S SAIL ON PICTURESQUE DANUBE — KNOW THE MAGYARS AT HOME—A CULTURED PEOPLE, LOVING FREEDOM, ART, MUSIC, POETRY.

Sports in Paris are of the primitive order in some respects. At the races the starter doesn't care whether he sends the horses off together or not; and at the tennis tournament for the municipal championship of Paris, the players ran after and recovered all the balls.

Saint-Saëns is missed here because there is no one to take his place. The French composers of today command respect but not popularity. They cannot seem to write hits of the better order. Saint-Saëns' "Samson and Delilah" aria, his "Le Cygne" and the ineluctable "Danse Macabre" appear to be imperishable favorites with the French public.

John Powell's "Sonate Noble" probably has as much to do with Dr. Eugene Noble as Schumann's "Kreisleriana" with Fritz Kreisler.

On the other hand, Cherniavsky's "Mazel-tov" is a much better Jewish folk tune than (even if not as well known as) the Irish "Kathleen Mavulva."

Speaking of appropriate music, American churches should not overlook Harry L. Vibbard's sacred chorus, "Ho! Every One That Thirsteth"

(Schirmer) now that John Hyatt Brewer's "Crossing the Bar" (Schirmer) seems to be out of date.

Anyway, why not special prohibition musical programs, as, for instance:

Overture, "The Water Carrier" Cherubini
Suite, "Water Music" Handel
Jeu d'eaux Ravel
Auf dem Wasser zu singen Mendelssohn
At the Cascade Bendel
On the Lake Godard
The Sea Schubert
"Ocean" Symphony Rubinstein
At the Spring Josefey
Waters of Minnetonka Lieurance

Edwin Evans, editor of the Musical News (London) wishes to know which is better for the tonal cause, a concert of light music to which the people come or a concert of serious music from which the people stay away.

Is it not saddening sometimes to walk about the chambers, halls and grounds at Versailles and make one's commonplace reflections on the emptiness of all human vanity, pomp and power? As saddening as to read that Schumann regarded Hummel's F sharp minor piano sonata as a "truly, great, titan-escue, epic work, the picture of a prodigious, struggling, resigned spirit." (Report to Wieck, after Schumann's return from Italy, November 6, 1829.)

One of the reasons why all music criticism is a failure is expressed unconsciously by Meredith, the novelist, when he writes (in "Sandra Belloni"): "Much of the charm of music is wilfully swelled by ourselves, and can be by ourselves withdrawn. . . . the great charm and spell of sweet sounds is assisted by the force of our imaginations."

At another time Meredith asks, sagely: "Has she sentiment for what she sings, or is it only faculty?"

In Vienna, if you complain about the price of a cab ride, the driver asks: "Do you know the cost of feeding a horse today?" If the sum asked of you for putting new soles on your shoes seems too high, the cobbler comes back with the retort: "Do you know the cost of pasteboard today?" A traveler fresh from the Austrian capital tells about a street fiddler, evidently a crippled war veteran, crouched at a street corner, and scraping dolefully on a dilapidated violin that seemed to have been through even more battles than its owner. From a nearby factory a flood of workers poured out and as they passed the music maker they dropped a veritable flood of ten and twenty kronen bills in his hat. The traveler approached the fortunate fiddler and remarked: "Business is good this evening, eh?" The man stopped playing, eyed his questioner witheringly and replied: "Do you know the cost of rosin today?"

Whenever Lloyd George is too sorely perplexed over the European situation, he is said to go home and sing hymns, playing his own accompaniments on the organ. Perhaps that is why Europe doesn't mend.

Wagner wept when he conducted Beethoven's ninth symphony. What music makes you weep? My eyes never fail to grow moist when I hear parts of Bach's chaconne, the andante of Brahms' C minor symphony, and the finale of "Tristan and Isolde," at the Opera—rather a queer mixture, all told.

Nilly—"We're going to a lecture on 'The German Oratorio.'"

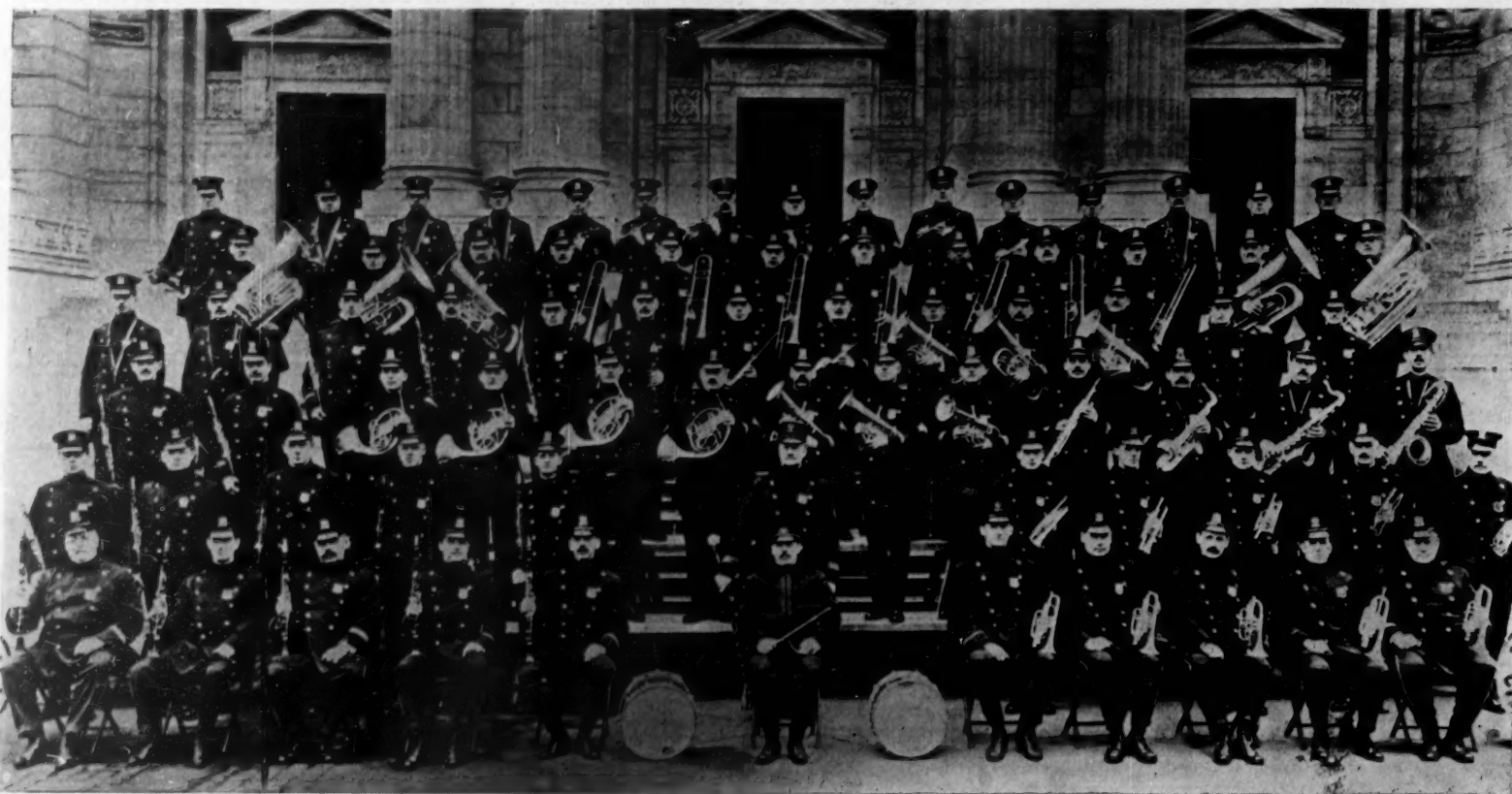
Willy—"Well, I don't care what they say. I hope France won't grant it."

LEONARD LIEBLING.

AT LAST!

American composers of grand opera have at last a chance to see their work produced. In another part of the paper is an announcement to the effect that six American operas will be presented in the Windy City next winter and spring. Each month one opera will be given, and it is the intention of Chairman Eleanor Everest Freer to have the composer present when the work has its public hearing. Thirteen operas are under consideration though only six will be given this year. This does not mean that the other operas have no merit and will not be given in ensuing seasons.

COMMISSIONER BEROLZHEIMER INTERESTED IN POLICE BAND



Phot by N. Y. World

POLICE BAND OF THE CITY OF NEW YORK, OF WHICH PAUL HENNEBERG IS THE BANDMASTER

Preparedness for any musical emergency, be it great or small, is the recurring aim of the Police Band of the city of New York.

One does not have to be a musical critic to realize that this body of ruddy-faced, blue-coated musicians is not a haphazard artistic venture nor a passing fad. Over and above the fact that the band has been in existence some twenty years is the high artistic standard which it has maintained throughout its career. If the critic examines further, he will note a fine spirit of fellowship and co-operation among its members.

Those who witnessed the recent police parade on Fifth avenue marveled at the splendid showing made by the bandsmen as they swung jauntily along with burnished instruments and spotless uniforms. It was a proud moment for them. "Why, I didn't know there was a Police Band," more than one surprised civilian remarked as the men marched by, puffing for dear life, and making a fine job of it withal. "Neither did I," somebody else, equally uninformed, retorted, and the chorus of "Oh's" and "Ah's" rose higher than before. The band was not making its debut precisely, but its prominence had never been accentuated in other years as it has been this year.

It was approximately twenty years ago that a mere handful of policemen, with the cordial approval of Commissioner Murphy, then in command of the Police Department, conceived the idea of a police band. They were spurred on by the success of the Mexican Police Band and similar bands which had reached a high plane of popularity throughout the country. But to form a band and to keep it in good running order were two different things.

GAY MACLAREN

"AMERICA'S MOST UNIQUE DRAMATIC ARTIST"

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New York.

The first few months were anything but comfortable for those who had its interests at heart. Sneered at from without the department and joked about within, it was indeed hard sledding for the founders of the organization to get anywhere. The various commissioners were staunch supporters and granted many favors and made any number of concessions, with the result that in a few months the nucleus of the present day band was formed.

The old function of a policeman was to club a man into submission; the idea of the present Police Commissioner Enright's administration is prevention. In the lexicon of the Police Band, music is criminal prevention. The band performs a work of civilizing.

Bandmaster Paul Henneberg, conductor of the Police Band, is ambitious to put it abreast of the best. He comes from a family of musicians of note, well known throughout Europe. After studying at several of the best known music schools, he matriculated at the Royal High School of Music in Berlin, where he was graduated with high honors, and at once chosen to succeed Prof. Ludwig von Brenner as conductor of the Berlin Symphony Orchestra. After a successful period of years, he accepted a call to conduct the Gothenberg (Sweden) Philharmonic Orchestra, which post bestowed upon him its highest honors. By this time his fame extended to America, to which land he was called by the Mendelssohn Quintet Club of Boston, and with that organization he toured the country for several seasons as a flute virtuoso, winning marked success. His continuous popularity led him to Winnipeg, Canada, as director of the Conservatory of Music and the Orchestral Society (Apollo Club). After a successful incumbency of this post, he succeeded Victor Herbert in the directorship of his 22d Regiment Band, conducting with marked success for ten years at the Pittsburg and St. Louis expositions, Saratoga Springs, Manhattan Beach, etc. Then followed a most successful artistic achievement as conductor of the Liederkranz Philharmonic Orchestra of New York.

That the measure of ability in the New York policeman is far and beyond such prosaic things as "pavement pounding" is evident not only from the fact that members of the band play standard compositions but also really create compositions themselves. One of the first works to be composed was the march, "Ourselves," which was written by

Patrolman William D. Benisch, who also later composed "Bridal Blossoms," a waltz. Another composition was the march composed by Patrolman William Barmbold, known as the "Victory March."

For years the band appeared in Albany, playing into office the Governor of the State of New York.

Under Mayor Hylan more than 350 high class concerts are given during the summer in the public parks, in charge of Chamberlain Berolzheimer. During the summer the band appears in places where no professional band has ever appeared, and its coming brings a ray of sunshine into



PHILIP BEROLZHEIMER,
Chamberlain of the City of New York.

the lives of thousands of poor people. This body of men one day play in a park, then in a school, then in the House of Refuge, then in a hospital, and then in the home for feeble minded children. Society is beginning to realize that it is part and parcel of the duty of a great municipality to do something for the happiness of the people as well as provide protection for life and property and the government of civic affairs. In this nothing can contribute a greater influence for good than music.

E.

Lappas Prepares for New Season

Ulysses Lappas, Greek tenor, who will be so well remembered from last winter, when he came to New York with the Chicago Opera Association, writes his manager, Daniel Mayer, that he is indulging in a short but real vacation at Carlsbad. Up to this time he has been in Milan and Paris, preparing his roles for the coming season, for which he has been re-engaged for the Chicago Opera. He will be heard in "Carmen," "L'Amore dei Tre Re," "Madame Sans-Gene" and "Tosca," as well as in "Pagliacci" and "The Girl of the Golden West," having already appeared before American audiences in the two last named.

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New York City, Aug. 1, 1922; Los Angeles, Jan. 20, 1923.

Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.

Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Bellefontaine, Ohio, September and Wichita, Kansas, November.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, 30 Erion Crescent, Rochester, N. Y.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Diego, Calif., June 10.

Addye Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert John, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City; Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class open.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tome, 469 Grand View Street, Los Angeles, Cal., July 22, 1922.

Mrs. E. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. B. Watson, 124 East 11th St., Oklahoma City, Okla.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Mattie D. Willis, 1922—Waco, Texas, Jan. 9; New York City, Aug. 14, Sept. 20 and every month thereafter. Address

617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

Information and booklet upon request

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

New York American Conservatory of Music—A number of full and partial scholarships in vocal, violin and piano departments; also \$100 Becker prize in piano for the best player of "Impromptu" by Nien. Contest takes place at Aeolian Hall on October 9, 10 and 11. New York American Conservatory of Music, 163 West Seventy-second street, New York.

Bush Conservatory of Music—A master school in piano, voice, violin and composition which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in June and September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Cleveland Institute of Music—Full and partial scholarships offered for complete diploma courses in piano, voice, string and wind instruments of the orchestra. Examinations held in September. Cleveland Institute of Music, 3146 Euclid avenue, Cleveland, Ohio.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

Theodor Bohlmann—Piano scholarship. Contest to be held October 3. The Bohlmann Music Studios, Suite 16-17, Woman's Building, Memphis, Tenn.

Marie Jeritza and Marie Everett—Two scholarships, allowing three years' study at Mme. Marchesi's Singing Academy in Paris, tuition to start October 1. Hearings are being held at the studio of Elizabeth Kelso Patterson, 257 West 104th street, New York City.

Macbeth and Yeatman Griffith Judges in Song Contest

Florence Macbeth, of the Chicago Opera, and Yeatman Griffith, the New York voice teacher, were the two judges selected by the management of Starlight Amusement Park to adjudicate the annual song contest just held there. The winner of the men's competition was Ross Fowler of New York, and of the women's, Mildred Maguire of Brooklyn.

FOREIGN NEWS IN BRIEF

VIENNA'S CONCERT LIFE IN DANGER.

Vienna, July 23.—"Will there be a concert season for Vienna next fall?" is the title of an article published by the Vienna "Mittagszeitung." The paper is rather inclined to answer in the negative. Local concert bureaus, which usually have their bookings for the first half of the season complete by this time, are unable this year to make any plans, owing to the fluctuating state of prices for halls, orchestras and printing. All prices are quoted "freibleibend," which means that exact figures cannot be fixed for any length of time ahead. It is doubtful whether any of the "big" artists will be willing to visit Vienna this year, in view of the constantly depreciating value of the Austrian crown, which is almost zero by now. In order to cover expenses, admission fees for all concerts will have to be fixed on an exorbitantly high level, and it is very improbable that any considerable percentage of the general public will be able to pay them. According to the "Mittagszeitung," even the large subscription concerts, such as the Furtwängler series, might be forced to discontinue work next year.

VIENNESE OPERA COMPANY TO VISIT LONDON.

London, July 31.—Arrangements have recently been completed for the Vienna Volksoper Company to pay a ten weeks' visit to England. Their program will comprise ten of the most successful operas in their repertory, and while their visit is principally to London, they will also tour the principal provincial towns.

ROSENSTOCK TO SUCCEED SZELL.

Darmstadt, Germany, July 28.—Josef Rosenstock, the Polish composer, pupil of Franz Schreker in Vienna, has been engaged as chief conductor of the Hessian National Theater (Opera) here as successor to Georg Szell, who goes to Düsseldorf. Rosenstock has been acting as assistant to

Fritz Busch, hitherto general musical director at the Stuttgart Opera.

HAROLD BAUER'S ACTIVITIES IN EUROPE.

London, August 1.—Harold Bauer has been invited to play at the International Chamber Music Concerts in Salzburg and also at the orchestra concerts in connection with the Mozart Festival. As president of the Beethoven Association of New York, he has also been asked to take part in the laying of the foundation stone of the new Salzburg Opera House.

WIRELESS CONCERTS ENLIVEN LONDON'S "DEAD SEASON."

London, August 1.—The wireless concerts arranged by the London Daily Mail are arousing considerable interest in this country. The concerts are being given at The Hague, and listeners-in throughout the country report that the music has come through with great clearness. Mme. Lily Payling, the Australian contralto, was the soloist for the first concert, which she opened with Elgar's well known song, "Land of Hope and Glory."

NEW BITTNER OPERA FOR MANNHEIM.

Vienna, July 23.—Julius Bittner has just returned to Vienna from Mannheim, where he had been summoned by Intendant Kraetzer of the Mannheim National Opera to give an audition of his latest opera, "Das Rosengärtlein," for which Bittner himself has written the libretto. The work will have its first production anywhere at Mannheim next season, and shortly afterward will be performed by the Berlin Staatsoper.

NAPOLEONIC TENNIS COURT CONVERTED INTO PICTURE GALLERY.

Paris, July 29.—Much appreciation is being felt here to Mary Garden and to Mrs. Adolph Spreckels (of San Francisco) for their gift of the tennis court to the city.

(Continued on page 39)

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MARGEL GLUCK—American Violinist—Eastman Theater, Beginning September 17th, Fourteen Performances.

MADAME NIKOLORIC—American Pianist, and J. STEEL JAMISON, American Tenor, at Wyoming, N. Y., week of October 1st, Coonley Ward Concert Hall.

STEEL JAMISON—Tenor—New York University Concert, August 10th.

MARGEL GLUCK—Special Concert Engagement, Keith Vaudeville, in New York City, week of August 15th, and in Philadelphia, week of August 21st.

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SIX MORNINGS OF AMERICAN OPERAS ANNOUNCED FOR CHICAGO NEXT SEASON

Apollo Club Starts Another Drive for Funds—Milo Luca Engaged for Chicago Opera—Pavloska and Lamont at Cubs' Park—Joseph Sullivan Heard—"Impresario" to Be Given—Ukrainian National Chorus to Appear—Glenn Dillard Gunn Activities—College and Conservatory Notes

Chicago, Ill., August 10.—The musical activities in Chicago were not numerous during the past week. Chicago musicians, like their colleagues from other cities, find a necessity for taking a summer vacation. The writer, who after a twenty-two years' absence from Europe journeyed there this spring and early summer for a vacation, now wonders why a summer vacation is a necessity. There are, of course, teachers who believe that the best vacation is to give lessons and to enjoy Ravinia Park at night. Others believe that one or two days a week spent out of Chicago at Highland Park, or nearby summer resorts, is as beneficial as going to the woods of Wisconsin or to Michigan summer resorts. Those teachers are right. While away, they have not the comforts of home. Furthermore, Chicago is noted the world over as a summer resort. Look at the daily weather report and you will notice that the average temperature so far this summer has been about seventy-five degrees, or a dream-summer temperature! The lake with its cool breeze affords many recreations to Chicagoans, such as canoeing, boat riding and swimming. Last week the Pageant of Progress brought to the city thousands of visitors, and on account of the car strike this exposition held at the Municipal Pier has been prolonged another week. If thousands of visitors are attracted to Chicago, not only on account of an exhibit, but also especially by the climate of the city, why do teachers need to get away when they can enjoy well earned vacations right here, unless they prefer to close their studios instead of accommodating the many pupils in town? Most of the teachers who stay here are doing especially well, judging from those interviewed during the past week. Vacations after all are intended for recuperating, and that recuperation is seldom earned in the so-called summer resorts, where rag-time playing by poor orchestras is anything but nerve soothing, and the poor accommodations and generally poor food and bad health builders. But one must take a vacation in order to impress his neighbor. One must get away to show that he has the money so that he can close his studio; and coming back he finds himself generally in poorer condition, both financially and physically, than before leaving the city. Still he informs his friends and pupils

that he has had a wonderful summer. He sends postcards to his friends and pupils and to various musical papers, and he thinks that the advertisement was well worth while. Perhaps some day we will get wiser and take our vacation during the winter months, when the climate of Chicago is anything but agreeable. Why choose the summer when people from the south, and I might say from all over the country, flock to Chicago? This is one of those questions which cannot be answered, and considering Chicago—with Ravinia Park at its doors, which park is the center of opera in summer—one again wonders why the Chicago musicians do not stay at home during the summer months. The exodus this week was greater than at any time this season, for even those who cannot afford a long vacation can stay away for two weeks. All of them will be back in September and will tell of the wonderful times they had. Many of them are cheerful ones.

APOLLO CLUB DRIVE.

The Apollo Club is out with another drive to put itself on a safe and permanent financial basis.

MILU LUCA FOR CHICAGO OPERA.

Milo Luca, baritone and professional student from the Herman Devries studio, has been engaged by the Chicago Civic Opera Association for this coming season.

PAVLOSKA AND LAMONT AT CUBS' PARK.

The open-air concerts at the Cubs' Park, which were interrupted last week by the street car strike, were resumed last Wednesday night, August 9, when Irene Pavloska, gifted soprano of the Chicago Opera, and Forrest Lamont, tenor of the same organization, were the soloists. The orchestra, directed by Eric Delamarter, played a very interesting program. It may be said here that Mr. Delamarter went to the Chicago Theater, a moving picture theater, for the orchestration of "Madame Butterfly." The Chicago Theater, having a very fine music library, was able to furnish the score to the conductor. This item of news is well worth space, but as most of the soloists' music was lacking, instead of orchestral accompaniment, they were given the support of the piano—a rather feeble accompaniment in such a place as the Cubs' Park.

Both soloists, nevertheless were received with marked approbation at the hands of the audience, and the same demonstration was tendered Mr. Delamarter and his men.

JOSEPH SULLIVAN HEARD.

Joseph Sullivan, tenor and pupil of Herman Devries, was heard in his teacher's studios last Thursday afternoon in the aria from "Tosca," "E lucevan le stelle," in

which he revealed a voice of uncommon quality and large dimension, and which he handled with care. Although this critic refuses to review the work of students, Joseph Sullivan is no longer in that class as there are in this neighborhood very few tenors of his calibre. A brilliant future is in store for him, as he has all the attributes necessary for success.

SIX MORNINGS OF AMERICAN OPERAS.

Six mornings of American operas, to be given the first Wednesday morning of each month at eleven o'clock beginning in November and ending in April, are assured. Mrs. Archibald Freer is the chairman; Rachel Busey Kinsolving has been elected manager; Gilbert H. Wilson, musical director, and Otto C. Luening, conductor. Mr. Luening, by the way, is American born.

The company is to be run on a co-operative basis and singers desirous of joining are asked to be on hand August 25, when the first audition will take place in the Fine Arts Building. For further information concerning the Six Mornings of American Operas one should address either Mrs. Archibald Freer, 1420 Lake Shore Drive, or Miss Kinsolving, at the Fine Arts Building. Besides appearing once a month in Chicago the company may also tour around Chicago in the smaller cities. There will be two casts for each opera; the first opera selection is "Shanewis," by Cadman, and the five other operas will be selected from "Temple Dancer" (Hugo), "The Legend" (Breil), "Daughter of the Forest" (Nevin), "Fantasy Delft" (Gilbert), "A Lover's Tale" (Marion), "Snow Bird" (Stearns), "Love's Sacrifice" (Chadwick), "Madeline" (Herbert), "Traitor Mandolin" (Harvey W. Loomis), "La Corsicana" (Brown), "Lover's Knot" (Buckhalter), "Rip Van Winkle" (Jordan) and "The Echo" (Frank Patterson.)

"IMPRESARIO" TO BE GIVEN HERE.

Rachel Busey Kinsolving has selected Sunday, December 3, as the date on which she will present here "The Impresario." She has also a contract for the production of "Cosi fan tutti," which will be given in the spring.

UKRAINIAN NATIONAL CHORUS FOR CHICAGO.

The Ukrainian National Chorus will appear here under the local management of Rachel Busey Kinsolving, on Monday evening, October 30, at Kimball Hall.

SUCCESSFUL MASTER CLASSES AT AMERICAN CONSERVATORY.

The master classes of Josef Lhevinne, piano virtuoso; William S. Brady, vocal instructor, and George H. Gartlan, director of music in the public schools of New York City, were completed last week, and, as was expected, proved splendid successes.

This was the third master class held by Josef Lhevinne at the conservatory, and the attendance was as large as previous sessions, which was most gratifying. From all parts of the country professional pianists and artist stu-

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dents flocked to Chicago seeking the privilege of studying with this distinguished artist. Many of his former pupils also returned for the second or third time. In addition to private instruction, Mr. Lhevinne conducted four repertory classes each week, which consisted of eight playing members and about thirty or forty listeners. The playing members performed various selections in turn and were criticized by the master. Mr. Lhevinne also explained his ideas on interpretation and technic, which were most interesting to his audience. At the numerous recitals given by the conservatory during the summer term, artist pupils of Mr. Lhevinne appeared with splendid success. Mr. Lhevinne expressed himself as being especially well pleased with the talent of the members of the class and often stated how much he enjoyed working with them. An interesting feature of the course was the recital by Mr. Lhevinne for the members of his class.

This was the first master class of William S. Brady to be held at the conservatory, and a very successful session it proved to be. Mr. Brady soon gave evidence to his large classes why he is so successful in producing such extraordinary results with singers. They quickly understood why such a brilliant array of artists have received their training in his studio, such as Carolina Lazzari, Marcella Craft, Dorothy Jardon, Grace Wagner, Anne Roselle, Kathryn Meisle, John Steel, Miriam Arbine, Jenny Schwarz-Linder, Kate Condon, and others. In addition to private instruction, Mr. Brady conducted three repertory classes of two hours' duration each week. These classes were special features of the course and proved interesting to teachers as well as the artist students who were able to study his methods and profit by them. It was especially gratifying to see the large number of prominent Chicago singers and teachers in these classes.

George Gartlan held his last class on Friday, and both he and his students were most emphatic in expressing their regret that it was their final meeting for the summer. Mr. Gartlan was able to give his classes a large amount of information drawn from his splendid experience as director of music in the schools of New York City. He was able to explain to them a point of view which most of them could hardly hope to gain from their individual experience.

CHICAGO MUSICAL COLLEGE NOTES.

An important addition to the violin faculty of the Chicago Musical College has been made by the engagement of Alexander Lehmann, who is one of the best known violin instructors in Chicago. Mr. Lehmann is one of the students of Joseph Joachim.

The Chicago Musical College will begin its free scholarship preliminary examinations for free scholarships when Felix Borowski, its president, returns from his vacation August 28.

The fall term of the Chicago Musical College will open September 11. Already an unprecedented number of applications for instruction have been received.

Carl D. Kinsey arrived in Paris last Saturday.

GLENN DILLARD GUNN'S ACTIVITIES.

The Glenn Dillard Gunn School of Music announces the engagement of Florence Trumbull as a member of the piano faculty. Miss Trumbull has just returned from Switzerland, where she went in 1914 from Vienna. In the Austrian capital Miss Trumbull had served the great master, Leschetizky, for thirteen years as assistant. She ranked with two other artist teachers—Frau Bree and Fraulein Pretner—as his chief preparatory teachers to whom all students requiring coaching in his technical methods were sent before he accepted them in his classes.

The Gunn School also announces the engagement of the popular young violinist, Fritz Renk, who will devote all his teaching time to the new institution. An important departure is announced by the school in the department of opera. Opera in foreign languages has been placed in charge of Maestro Ettore Gorjux, Italian conductor, who will coach the young professionals in the standard Italian, French, German and Russian repertory and will represent in his vocal classes the best traditions of Italian song. But the Gunn School will not limit opera to foreign languages. It will provide a department of opera in English as well. Realizing that the singing of opera in English is an art apart, the management has secured the services of Arthur Deane, baritone of the Carl Rosa, Covent Garden and Savoyage English Grand Opera Companies. RENE DEVRIES.

Esther Johnsson Scores in Piano Recital

Esther Johnsson, talented young pianist, recently gave a piano recital before the Philharmonic Club of Amarillo, Texas, and scored a brilliant success both with the public and the press. Miss Johnsson, who is still in her teens, possesses unusual gifts and a charming personality. One of the Amarillo papers had the following to say after the recital: "That Miss Johnsson played with exceptional beauty of tone, with smoothness, with delicacy in dainty trill, strength in forceful chords, and with all the mechanics that are called technic, and come after faithful concentrated drudgery and practice, is perfectly true. And it was at once evident that between the player and her instrument there was a perfect understanding, for rarely has an audience the experience accorded Tuesday evening, in feeling that the player was so sure of her performance. There was not an instant of the strain that is certain to be felt when there is uneasiness on the part of the performer. The keys sang as if they loved the touch of the sensitive fingers, and personality that is the source of real charm, made the minuet, the valse, or the sonata linger hauntingly in the listener's heart."

"The Voice from Calvary" Heard Via Radio

August 2 marked the first anniversary of the death of Enrico Caruso, and on the preceding evening (August 1) the Tivoli Theater celebrated this event by having Franko De Gregorio, tenor, sing "The Voice from Calvary." The singing of the song was preceded by a few remarks by Katherine A. Borland, the author of the words and composer of the music of this composition, which was written in memory of the famous tenor. Mr. De Gregorio was enthusiastically received for the very impressive rendition he gave the song. On the evening of August 2 "The Voice from Calvary" was broadcasted from the radio station at Newark, N. J., by Mr. De Gregorio.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THINGS THAT MATTER MOST IN METHOD

A Discussion of the Supervisors' Weakness, and How the Subject of Music May Be Correlated in the Daily Program

[The following interesting article, written by Winifred Smith, of Cicero, Ill., tells in a simple and direct way some of the problems which supervisors in small communities must face. Her solution of the problem is a good one, and supervisors in general must realize that common sense is the guiding star in their work. —The Editor.]

"It is a striking thing that great educators too often disagree on 'What matters most.' The superintendent's idea of how a thing should be done may or may not be the supervisor's, and somewhere between the two harmony and concord must be maintained. A superintendent of a small city system once wrote me out of the fullness of his heart a list of questions. Back of his letters there has been a line of aggravating experiences with his supervisor. Listen to a few of his questions:

1. Do you not think it necessary for a Supervisor of Music to be able to read vocal music fluently?
 2. If you were teaching a new piece of music to a fifth grade, would you teach it by letter or by syllable?
 3. Should vocal instruction be given strictly in the absence of instruments, or would it be profitable for the instructor to depend solely on the violin for running scales and teaching exercises?

"What was the basis of contention here? Not results, as it should have been, but 'methods.'

"Last month I had a heartbroken letter from a young supervisor who had gone into a system where there had been poor organization, and the music was in a state of collapse. She had her ideas—as well as 'ideals'—about methods. So, too, had her superintendent. Here is a scrap of her letter:

He (the Superintendent) wants me to teach each part by rote, singing it to them before the whole assembly. I think they should read their own parts and sing them together.

"And another, this time a visiting supervisor from a small city:

My superintendent says he wants me to teach the children something hard for graduation. He doesn't care how they learn it—thinks I should teach each part by rote, if necessary, but it must be showy.

"Here they are, extreme cases, teaching us in painful language that methods do make a difference.

"Whether our field is in a small system or in a large and complex one—a high school, or grade—we must agree that our aim should be the same: to make music function in home, school and community. We must give each child some knowledge of music, whether he shows a tendency towards musical greatness or not. He must learn to appreciate the music of others if he is to live, indeed. How shall we bring this happy state of affairs about?

THE CHILD—CONCENTRATION.

"The music teacher's first problem is the pupil—how to stimulate and maintain in him a keen and vital interest in the music.

"All music periods, whether regular class lesson, chorus, or orchestra, should move with a swing—no dragging. Too often an elaborate and involved presentation is indulged in, during which time the attention, caught at the beginning, is lost again. Just as the glowing metal can be bent and shaped, so there comes a minute when interest and attention can be directed with the best results. The teacher whose finger is not on the pulse of the group interest fails to make use of these vital seconds, and perhaps five minutes slip away. Five minutes seem an unimportant space of time, but multiplied by the forty children in the room they assume the staggering proportions of two hundred minutes, three hours and a third lost to the onward march of music. The clever teacher makes the most of these valuable minutes to set things humming; straight into the problem of the day. Each child has a responsibility. Individual work plays a conspicuous part, and every child is kept alert and 'on the job.'

THE TEACHER—CO-OPERATION AND CORRELATION.

"The music director's next pleasure is to secure the co-operation of the teachers—all of them, those in her field and those out of it. The music supervisor or teacher, more than any other, needs the good will of the whole teaching corps. Music is the chief offender against that most sacred of institutions, the daily program. An extra rehearsal here and there need not be in the least upsetting if the teacher, whose time is slightly imposed upon, has a friendly feeling toward the musical organization and its director. The art teacher may be of invaluable aid with posters and scenery when the operetta is being staged; class teachers may give lists of musical terms, compositions and composers when the Music Memory Contest is 'on,' and help grade papers when it is over; the sewing classes will make costumes, and the physical training director teach the dances. The geography and history lessons may be enriched by records or folk songs showing the effect of certain physical conditions on the music of the people; an Indian lullaby lends atmosphere to the study of Indian life; Foster songs seem doubly appropriate when cotton and life in the South are pictured on the sand tables. Correlation—that magic word—revolutionizing the whole curriculum!

HOME AND COMMUNITY—ARTICULATION.

"With schoolroom activities under way, the supervisor with vision takes immediate steps to identify herself with all community and civic movements. If she possesses vision

with leadership, she touches the heights of her profession—a close articulation of her school work with the home and the community. Every home won to the cause of music is a boost for the supervisor. There is a director in a high school near Chicago who has the vision of what public school music should mean. Her music club, made up of interested students from the various musical organizations, has two meetings a year, at which the program is given exclusively by family groups. Whether they display a high degree of musicianship at the performances is not of moment; the great thing is that music is, at work effecting close communion between those two all-important agencies in the life of a child—school and home. It is not necessary for me to do more than enumerate here the aids which the resourceful teacher has at her command: the Junior Orchestra, the Boys' Band, the Community 'Sing,' or better still, the Community Chorus; 'Carolers' at Christmas time, the National 'Week of Song,' and best of all, the 'Music Memory Contest' for children and adults.

"It is 'method' imbued with 'spirit' with which we are concerned. There must be a passion for the thing at hand. Where we find the white fire of enthusiasm we also find a considerable measure of success. You have heard, I am sure, that clever distinction between a belief and a conviction: a belief is something you have and a conviction is something that has you. Has the Public School Music Conviction got you? If it has, then things are moving in your community and 'methods' have attained 'results.'

TREASURES HARDING'S CORNET

Shrine Soloist Is Proud of Musical Instrument
 Played by President.

From the San Francisco Chronicle.

The prize possession of Aladdin Temple Band of Columbus, Ohio, is the gold cornet tooted by President Warren G. Harding, erstwhile member of the Marion (Ohio) band. Next to his right eye Frank Todhunter, soloist extraordinary of Aladdin Temple Band, treasures that cornet.

It appears that when the nation called Warren G. Harding to lead its destinies he decided to give up cornet playing, at least for the time being. He had been a cornetist of recognized ability and apparently a fondness for music has not interfered with his holding down the job of President in a highly satisfactory manner.

Rogers Pupil Heard in Recital in Ohio

Edna Ruth Sweeney, assisted by Ruth Sweeney in classic dances, gave an interesting song recital recently in the Grand Opera House, Circleville, Ohio. Miss Sweeney is a pupil of Francis Rogers, the well known baritone of New York. Abbie Clarke furnished accompaniments at the piano.

Ralph Cox Vacationing

Ralph Cox, American composer and teacher of singing, is spending his well earned vacation in rest and recreation in the Yosemite Valley. He will return to New York early in October and reopen his studio at 1425 Broadway.

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ACROSS THE COUNTRY

Andalusia, Ala.—Ellie Snead-Prestwood, of this city, has written a new song, "My Alabama Home," which bears the dedication "To my father, John Morgan Snead." This new song is of course in the ballad type, and is a close rival to her other songs—"Don't Give Up the Old Love for the New," "Mammy's Lullaby" and "America's Garden Spot in Dixieland." J. P. M.

Atlantic City, N. J.—An operatic concert was given in St. Nicholas Hall July 3.

A lecture was delivered by Rev. R. Pellettieri, of the Catholic Church, assisted by Signorina Adelina Masino, violinist; Signor Nicolletti, harpist; Signorina Eufemia Giannini, soprano; Ciro DeRittis, baritone, and F. A. Giannini, tenor. Raymond Masino was the efficient piano accompanist.

Henry Gurney, tenor of Philadelphia with studios in Ocean Grove and Atlantic City, is training a large chorus of mixed voices, preparatory to giving a cantata the latter part of August. Mr. Gurney is special soloist for the summer months at the Chelsea Methodist Episcopal Church, Ventnor.

Margaret Best Mancill, mezzo contralto, was presented in Haddon Hall on July 16, by Camillo Martinelli, conductor of Haddon Hall Trio. Dante Marrandino, pianist pupil of Mr. Martinelli, played so well, that the lad was compelled to add several encores. The Haddon Hall Trio interpreted its several numbers well.

The concerts offered by Oreste Vessella, conductor of the Steel Pier Concert Band, are increasing in popularity. Mr. Vessella offers well selected compositions. Worthy of mention was a Verdi program, July 14, when Bozzacco and Rosano assisted. Rita Aprca, soprano soloist with Vessella's Concert Band, was heard at the morning and evening concerts, always scoring her usual success.

J. Frank Merrick, conductor of the orchestra, also offers pleasing programs, which are executed with distinction. Jeraldine Calla, soprano, and Judson House, tenor, filled two consecutive Sunday engagements. July 16, Estelle Wentworth, soprano, and Jules Falk, violinist, were the assisting soloists with the Symphony Orchestra. July 23, Vera Curtis, soprano, and Ludwig Plier, cellist, were the assisting soloists.

Nora Lucia Ritter, soprano, will be assisted by Cairo DeRittis, of the San Carlo Opera Company; Mattie Belle Bingley Loomis, soprano of Newark, N. J.; John Richardson, violinist, and William Chester Boyer, tenor, at her concert here.

The Sunday night concert July 30, on the Steel Pier, presented Frank Merrick, director; Estelle Wentworth, soprano, and Jules Falk, violinist. J. V. B.

Bay View, Mich.—Summer visitors of Bay View have been hearing some excellent programs. Sunday evening, July 23, the Assembly Quartet (consisting of Olive June Lacey, soprano; Florence Hallberg, contralto; Leroy Hamp, tenor, and Lowell Wadmund, baritone), together with Henry Doughty Tovey, pianist; Howard Barnum, violinist; F. Dudleigh Vernor, organist; F. Calahan, flutist; Ethel Flentye, pianist, and Louise Schallschmidt-Koehne, harpist, presented the program. Wednesday evening, July 26, Florence Hallberg, contralto, and Lowell Wadmund, baritone, were heard in numbers by Gounod, Beethoven, Rogers, Burleigh, Fergus, Mendelssohn, Saint-Saëns, Tours, Squires, North, Daniels and Homer. Henry Doughty Tovey accompanied.

Among the most delightful numbers of the season was the concert given by Merle Alcock, contralto, and Lambert Murphy, tenor. Mrs. Alcock's contributions to the program were in English with the exception of the aria "O Don Fatale," from Verdi's "Don Carlos," her splendid diction making her numbers a real joy to hear. With Mr. Murphy she was heard in a group of duets by Cariccioli and Hildach and the ever popular "Home to Our Mountains" from Verdi's "Trovaatore." Mr. Murphy's fine art also pleased in French and English numbers. Henry Doughty Tovey furnished the accompaniments.

Orpha Kendall Holstman, soprano, and Allen Spencer, pianist, presented the program on August 2. Of special interest were the three Summer Beach Sketches of Sowerby, still in manuscript and dedicated to Mr. Spencer. B. G.

Boston, Mass.—(See letter on another page.)

Cheyenne, Wyo.—Music lovers of this city greatly enjoyed a recital by Mrs. James Mackay, contralto, assisted by Mrs. Thearl Essig, pianist. Mrs. Mackay was in fine voice and sang numbers in French and English with fine effect. Especially enjoyed was her group of Scotch

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songs. Mrs. Essig contributed numbers by Chopin and Bach-Liszt.

The children of Mrs. James Mackay's chorus presented an operetta entitled "The Queen of the Garden," which was a credit to their teacher. Those who participated included Mazie Mackay, Phyllis McMullen, Mildred Lee, Vivian Brown, Ruth Warrington, Maxine Taylor, Theo. Erickson, Val Weitz, John Erickson, Wayne Ware, John Wright, Robert Stine, Thais Goff and Floyd Crum.

One of the biggest things musically in Cheyenne this summer is the Choral Society of the First Congregational Church, which is being directed and trained by Carl Jesse, Mus. B. From a membership, in April, of a scant dozen voices, the organization has grown to an enrollment of thirty, including five tenors and six excellent basses. On July 23, the society motored to Carpenter, twenty-five miles east of the town, where an interesting program was given. At present Mr. Jesse and his organization are doing serious rehearsing of "The Messiah," looking to its presentation soon after the new year.

The Brandon Opera Company appeared at the Princess Theater, July 28, offering an excellent production of "The Bohemian Girl." W. L. L.

Chicago, Ill.—(See letter on another page.)

Columbus, Ohio.—(See letter on another page.)

Dothan, Ala.—Recently Mrs. W. S. (Addie Anderson) Wilson, president of the Music Study Club here, brought out a couple of beautiful songs—"Goodnight, Mr. Moon" (published by Briggs, of New York) and "Under the Rose" (Huntzinger, of New York). The first mentioned is of the high class ballad type and the second a concert song. She received honorable mention in the State Federation Contest held during April at Anniston.

Mrs. W. R. Forrester has brought out a new song, "Ever With You," which bids fair to rival her "Twilight Waltz," which was published about two years ago. Walter Garfield sang the new song before the Rotary Club recently. Both of these talented women are much admired in their own home town, and their songs are bringing them splendid recognition. J. P. M.

Greenville, Ala.—An interesting recital was given on July 28, at the Greenville Opera House by three talented

musicians of this city—J. S. Conner (violinist), Florence Beeland (violinist), and Mrs. P. V. Spier (pianist). J. P. M.

Jacksonville, Ala.—An attractive program was given at the Normal College here, on July 27, by the music and physical education department, under the direction of Kathleen and Palmer Dauge. Ruth McCormick, Mary A. Stevenson, Willie Warren Powell, Maxine Perry, Belle Dowdy, Artie Brazeal, Domienne Griffith and Ethel Kirksey took part in the first number. Louise Harrison, Verle Mann, Emily Tumlin, Evelyn Caine and Violet Ford furnished another number. The third was an orchestral selection by Hazel Black (violin), Lytle McCormick (saxophone), Rankin Dauge (cornet), Hugh Howell (clarinet), William Henderson (trombone), Flora Mercer (cello), Dave Jennings (mandolin), Roland (guitar), Hugh Toland (drums) and Kathleen Dauge (piano). The fourth number was danced by Ethel Kirksey. J. P. M.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Medicine Hat, Alberta, Canada.—Among the events of July was the eighth annual piano recital given by pupils of the Fossom Conservatory of Music, assisted by Chris Robertson, soprano, at Alexandria High School auditorium. There were forty-four numbers on the program which was furnished by Jake Silver, Charles Nelson, Freddie Fisher, Lois Richards, Carl Findlay, May Caldwell, William McKenzie, Marie Sparks, Theresa Donner, Sandy McDonald, Annette Jackson, Sadie Prasow, Beatrice Muir, Agnes McCaslin, Marian Flynn, Gladys Findlay, Matthew Ritchie, Joseph Spivack, Cicely Arrowsmith, Florence Donner, Ota Knight, Gwendoline Appleton, Doris Appleton, Mrs. J. W. Learmonth, Lawrence McCarger, Margaret Wyatt, Elsie Wellband, Irene Simpson, Barbara Claxton, Nellie Morrison, Violet Silver, Irene Peterson, Laura Irwin, Isabel Stewart, Bertha Carlson, Frances McCandie, Leland Gardner, Florence McCombs, Margaret Bell, Angella Lecieux, Helen T. Morrison, Merrill Woodruff and Helen Garvai. H. F.

Northampton, Mass.—Ralph L. Baldwin, director of the Institute of Music Pedagogy, which recently closed its (Continued on page 39)

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B
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Bodansky, Artur Europe
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Britt, Horace Woodstock, N. Y.
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Brokaw, Ralph Norrie, Colo.
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Brown, Mary Houghton Lake Geneva, Wis.
Butler, Hanna Ludington, Mich.
Burgin, Richard Europe
Buzzi-Pecchia, G. Italy
Byrd, Winifred Greenwich, Conn.

C
Calve, Emma Europe
Campbell, Gordon Europe
Campbell, James, Jr. Hollywood, Cal.
Carl, Dr. William C. Pocono Mts.
Carri, F. and H. Nantucket, Mass.
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Casini, Gutta Dresden, Germany
Cathart, Jane M. Lake George, N. Y.
Caven, David, Jr. Kennebunk Beach, Me.
Caville, Erna Dixville Notch, N. H.
Chamlee, Mario Ravinia Park, Ill.
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Cherniavsky Trio Europe
Church, Frank M. Sandusky, Ohio
Clemens, Clara Philadelphia, Pa.
Cooler, Carlotta Europe
Coolidge, Elizabeth S. Europe
Conrad, Henrietta Europe
Coppicus, F. C. Europe
Cornell, A. Y. Round Lake, N. Y.
Cottlow, Augusta Hannibal, N. Y.
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Curci, Gennaro M. Rome, Italy

D
D'Alvarez, Marguerite Australia
Dambmann, Emma A. Shelter Harbor, R. I.
Dambos, Maurice Europe
Damon, Inez Field North Adams, Mass.
Dambrough, Walter Bar Harbor, Me.
David, Annie Louise Seattle, Wash.
David, Rosa Waterford, Conn.
Davies, Clara Novello London, England
De Gomez, Victor Quebec, Canada
De Kzyer, Marie Westerly, R. I.
De Sales, Reginald Paris, France
Devine, Lena Doris Seattle, Wash.
Dickinson, Clarence Cornwall-on-Hudson, N. Y.
Dilling, Mildred Europe
Dillon, Enrica Clay Harrison, Me.
Dua, Esther Harris Europe
Dua, A. G. Europe
Dunning, Carrie Louise Portland, Ore.
Duval, H. H. Paris, France
Dux, Claire Chicago, Ill.

E
Edlin, Louis Europe
Erb, John Warren Lake George, N. Y.

F
Fanning, Cecil Europe
Farnam, Lynnwood Dunham, P. Q., Canada
Farnam, Margaret Blue Hill, Me.
Federlein, G. H. Lake Bonaparte, N. Y.
Ferguson, Bernard Minneapolis, Minn.
Felder, Arthur Europe
Fife, William D. New Glasgow, N. S., Canada
Figue, Carl Sterling Forest, N. J.
Figue, Katherine Noack Sterling Forest, N. J.
Finnegan, John North Sebago, Me.
Fischer, Adelaide Lake Bonaparte, N. Y.
Fischer, Elsa Hawthorne, N. Y.
Fischer, Otto Europe
Flonsaley Quartet Europe
Foster, Fay Lavallette, N. J.
Foster, Frances Dartmouth, N. S., Canada
Foster, Kingsbury Derby, Vt.
Fox, Felix Europe
Frank, Ethel Stonington, Conn.
Friedberg, Carl Europe
Frisco, Alice San Francisco, Cal.

G
Gabrilowitch, Ossip Europe
Gadski, Johanna Germany
Ganz, Rudolph Europe
Garden, Mary Europe
Garrigue, Esperanza Prague, Czech-Slovakia
Garrison, Mabel Europe
Gatti-Casazza, Giulio Europe
Gehrken, Prof. Karl W. Rapid City, Mich.
Gentile, Alice Highland Park, Ill.
Gescheidt, Adelaide Europe
Gigli, Beniamino Recanati-Marche, Italy
Gilbert, Hallett Lincolnville Beach, Me.
Gilbert, Russell Europe
Gillespie, Claire M. Bradley Beach, N. J.
Ginrich, Lillian Philadelphia, Pa.
Given, Thelma Cape Cod, Mass.
Godowsky, Leopold South America
Golihart, Victor West End, N. J.
Goddard, James Maryville, Tenn.
Goode, Blanche Huntington, Ind.
Gordon, Jeanne Europe
Grainger, Percy Chicago, Ill.
Grattan, Bernadine McPherson, Kan.
Greene, Walter Kent's Hill, Me.
Griffith, Yeatman Tannersville, N. Y.
Grow, Ethel Lake George, N. Y.
Gruen, Rudolph Australia
Gruenberg, Eugene Europe
Gruppe, Paulo Europe
Guard, William G. Europe
Gunn, Alexander Europe

H
Hackett, Mr. and Mrs. Arthur Alton, N. H.
Hackett, Charles Paris, France
Haense, Fitzhugh Europe
Hageman, Richard Europe
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J
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Swift & Company Contest Closes

CHICAGO, JULY 25, 1922.

The second annual competition in music composition offered by Swift & Company Male Chorus closed with seventy-one entrants.

The competition involved the writing of a setting for the poem, "Hunting Song," by Sir Walter Scott. The judges rendered their decision as follows:

Winner of the prize—Samuel Richards Gaines, Columbus, Ohio.

The following received honorable mention: Ioworth W. Prosser, Chicago, Ill.; Richard Kieserling, Newark, N. J., and Sumner Salter, Williams College, Williamstown, Mass.

The winner of the prize, Samuel Richards Gaines, is conductor of the Musical Art Society and also teacher of singing. Ioworth W. Prosser, 648 W. Seventieth Street, Chicago, is one of the most prominent American composers. Richard Kieserling is musical director at Newark, N. J., and Sumner Salter is director of music at Williams College, Williamstown, Mass.

The judges were: Daniel Protheroe, Henry Purmort Eames and D. A. Clippinger.

The prize winning number will be published by the chorus and sung by them during the coming season.

(Signed) SWIFT & COMPANY MALE CHORUS.

K
Kaufmann, Minna Berlin, Germany
Kelly, Edgar Struman Europe
Kelly, Mr. and Mrs. Thomas James Little Bear's Head, N. H.
Kingston, Morgan Glencoe, Ill.
Klibansky, Sergei Seattle, Wash.
Kindler, Hans Europe
Kinsey, Carl D. Europe
Kirk-Schneider, Mrs. Kaitbad, Switzerland
Knoch, Ernst München, Germany
Knupper, Walter Europe
Kochanski, Paul South America
Konecny, Josef Chicago, Ill.
Kortachak, Hugo Pittsfield, Mass.
Krey, Daisy Roscoe, N. Y.
Kriens, Christian Meredith, N. H.
Krusse, Leone Scranton, Pa.
Kuns, Vada Dilling Lumberville, Pa.

L
La Charnue, Maud Paris, France
La Motte, Georgette Paris, France
Land, Harold Stockbridge, Mass.
Lankow, Edward Santa Monica, Cal.
Lappas, Ulysses Europe
Laros, Earle Manset, Me.
Larsen, Mr. and Mrs. Walter Quebec, Canada
Lashanska, Hulda West End, N. J.
Lawton, Victoria Bridgton, Me.
Lazzari, Caroline Stony Creek, Conn.
Leginska, Ethel Europe
Lennox, Elizabeth Ireland
Leonard, Isabel Nantucket, Mass.
Leopold, Ralph Cleveland, Ohio
Leslie, Grace Salisbury, Mass.
Letz, Hans Westwood, N. J.
Levitaki, Mischa Avon-by-the-Sea, N. J.
Levy, Henriot Europe
Lewis, Goldine De Wolf Burkehaven
Liebling, Leonard Europe
Liebling, Laura Europe
Littlefield, Laura Europe
Longy, Georges Europe
Lovette, T. S. Wales
Luce, Wendell H. Provincetown, Mass.
Lulek, Dr. Fery Kennedy, Wis.
Luyster, Wilbur East Brookfield, Mass.
Lyons, John Henry Tacoma, Wash.

M
MacArthur, Mrs. John R. Vineyard Haven, Mass.
MacCue, Beatrice Hightstown, N. J.
McConnell, Mrs. E. B. Europe
McConnell, Harriet Europe
McConnell, Marie Europe
McCormack, John Gloucestershire, England
McDonald, Harriet Bacon Chicago, Ill.
McVay, Elizabeth Mindoro, Australia
Maier, Guy Europe
Malkin, Anita Europe
Malkin, Joseph Europe
Mannes, Clara Europe
Mannes, David Europe
Marione, Edna Lake Sebago, Me.
Marsh, Mrs. E. Jr. Schenectady, N. Y.
Martin, Beatrice Raymond, Me.
Martinelli, Giovanni Europe
Mason, Edith Milan, Italy
Masters, Jessie Warren, Ohio
Matzenauer, Margaret West End, N. J.
Maurel, Barbara Europe
Meisle, Kathryn Tom's River, N. J.
Melburn, John Becket, Mass.
Mellish, Mary Lake George, N. Y.
Melius, Luella Amityville, L. I.
Mengelberg, Willem Holland
Mero, Yolanda Europe
Merx, Hans Europe
Middleton, Arthur Australia
Miller, Reed Lake George, N. Y.
Milligan, Harold V. Becket, Mass.
Mix, Emil Ashbury Park, N. J.
Morgana, Nina Lake Luzerne, N. Y.
Morris, Helen Henschel Europe
Morrison, Gladice Long Beach, L. I.
Mott, Alice Garrigue Averill, Vt.
Mukle, May Europe
Muxio, Claudia Milan, Italy
Myer, Edmund Seattle, Wash.

N
Namara, Marguerite Europe
Naumberg, E. Roslyn, L. I.
Neill, Amy Europe
Nevin, Olive Cape May, N. J.
New York Trio Lynn, Mass.
Nicolas, Constantin Paris, France
Niemack, Ilsa Europe
Nielsen, Alice Bedford Hills, N. Y.
Nielsen, Per Christiania, Norway
Nissen-Stone, Mabel Berlin, Germany
Noble, T. Tertius England
Norfleet Trio Georgetown, Conn.
Northrop, Grace San Francisco, Cal.
Novello, Marie London, England
Nyiregyhazi, Erwin West Kill, N. Y.

O
O'Brien, Donnell Ansonia, Conn.
Oberholfer, Emil Savage, Minn.
O'Neill, Eurichetta Chatham Center, N. Y.
Osgood, Harry O. Europe
Otis, Florence Clinton, Conn.

(Continued on page 42)

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DUNEV DRAWS ENORMOUS AUDIENCE AT HOLLYWOOD BOWL ORCHESTRAL CONCERT

Gifted Pupil of De Avirett Heard at Long Beach—Frieda Peycke, Anna Ruzena Sprotte and Charles Wakefield Cadman Recent Soloists—Pilgrimage Play a Strong Counter Attraction

Los Angeles, Cal., August 2.—Intense interest was aroused by the announcement of the first guest conductor to direct the symphony concert at the Hollywood Bowl on Tuesday evening of last week, and Dr. Boris Dunev, who has been much heralded since his arrival here, made his first bow to a large audience which had assembled to hear a Russian program conducted by a Russian. Dr. Dunev chose the allegro movement from Tchaikowsky's sixth symphony; "Serenade Russe," No. 2, Rubinstein; march from "Prince Igor," Borodin; "Caucasian Sketches," Ippolitoff-Ivanoff, and the "1812" overture by Tchaikowsky. There was much enthusiasm over the "Caucasian Sketches" and the director bowed his acknowledgments of the applause many times.

Douglas Fairbanks, who is responsible for the presence of Dr. Dunev here in the south, presented the eminent musician to the audience in a very happy little speech.

The interest in these delightful concerts in that charming spot under the stars grows with each program, and there have been noted soloists all week.

Alfred Hertz conducted the Saturday evening concert with Anna Ruzena Sprotte as soloist, and the entire program was made up of Wagnerian numbers.

A brilliant pianist, Victoria Boshko, played a Liszt fantasia, and Henry Svedrofsky, violinist, gave Saint-Saëns prelude for last Saturday's concert, Mr. Hertz conducting.

Sunday's concert was called "Pasadena Day," with Mr. Hertz and two guest conductors—Arthur Farwell and Will Rounds—directing.

Frieda Peycke gave a program the preceding Sunday especially for the children, and Charles Wakefield Cadman, assisted by Margaret Messer Morris, soprano, gave a Cadman program Tuesday evening of this week.

From the Bowl the lights and some of the figures in the wonderfully spectacular "Pilgrimage Play" can be distinctly seen, adding much to the charm of the scene. This play, which is a marvel in coloring and lighting effects, is also staged in one of the Hollywood hills, and draws great throngs of people by its powerful appeal.

The "Discovery Concerts," at Grauman's Million Dollar

Theater, still continue, and new talent is given an opportunity every week, local artists having frequent hearings.

Constance Balfour, soprano, and Emory Foster, baritone, sang duets at last Sunday's concert, and Charles Wakefield Cadman will be featured August 6.

Minnie O'Neil, one of Abby De Avirett's brilliant artist pupils, gave a program to a packed house at Long Beach on Friday night. Her numbers included works of Brahms, Chopin, MacDowell, Balakireff and Liszt. Miss O'Neil's forceful playing was entirely equal to the demands of those exacting numbers, and her concert was one of the musical events of the summer season.

Frieda Peycke is having a summer quite as busy and full as her winter season, and she has just started a summer class for young business women, meanwhile giving programs and watching the increasing large sales of her records.

J. W.

SAN DIEGO ACTIVITIES

San Diego, Cal., July 25.—The great event of the summer season was the concert given recently for the benefit of the children's home, Rest Haven. Ernestine Schumann Heink was the artistic sponsor of the occasion, and by donating her services made the affair a tremendous success financially. The years bring only more gifts to crown the great singer, her voice and personality seeming only to gain with the time. She was forced to respond again and again to the enthusiasm of the crowd that overflowed the ballroom. Assisting her on the program were Lester Donahue, pianist, and Hermine Wuest, soprano, for whom Mme. Schumann Heink predicts a golden future.

Marshall W. Giselman, organist, of San Francisco, has been playing the Spreckels organ in Balboa Park during the absence of Dr. Stewart, and has made himself very popular with San Diegoans.

The La Jolla Woman's Club presented the well known pianist, Lester Donahue, in recital recently. Mr. Donahue played a very taxing program and was well received.

John Doane, organist and coach, of New York, is having a busy season, many organists and singers seizing this excellent opportunity of studying with him.

E. B. B.

Herbert Witherspoon Endorses Calvin Cox

After having spent several years in the Herbert Witherspoon Studios, taking the various singing and teachers' courses, Calvin Cox, tenor, has been recommended by Mr. Witherspoon as an exponent of his method. Owing to the large class of pupils which kept him teaching until August 1, Mr. Cox was able to substitute during July at the Brick Church, East Orange, N. J., and the Washington

Heights Synagogue. His regular solo position is at the Central Presbyterian Church of Montclair, N. J. Beginning October 1, Mr. Cox will sing at Temple Emanuel for thirty weeks, substituting for Judson House. Mr. and Mrs. Cox (Amy Ellerman) are spending August visiting friends in Chicago and South Dakota.

Two Soirees at La Forge-Berumen Studios

Frank La Forge and Ernesto Berumen recently gave two soirees at their attractive studios on West Sixty-eighth street. Many pupils from the South and West attending the summer school, representing fifteen different States, were present. The program was given at the first soiree on July 21 by Blanche Da Costa, soprano; Erin Ballard, pianist, and Charles Carver, basso, and was received with much delight by the listeners. The second program, on July 31, was furnished by Frances Johnson, of Indianapolis; John Smallman, of Los Angeles; Anne Jago, contralto; Erin Ballard, and Rosamond Crawford, pianists. After the program, under the supervision of Mr. La Forge and Mr. Berumen, all of the soloists made phonograph records to the great enjoyment of those present.

Olga Carrara Scores as Aida with Bracale

Olga Carrara made her debut with the Bracale Opera Company in Quito, Ecuador, on May 22, as Aida. Her success was instantaneous, and after her "O Patria Mio" she was given an ovation. Ever since her debut the singer has been a favorite with her audiences, and she has received excellent newspaper criticisms. Other successful appearances have been made in "Tosca," "Trovatore," "Boheme," "Andrea Chenier" and "Cavalleria Rusticana." The company remained in Quito for over a month, but has now moved on to the State of Colombia.

Dan Visanska Vacationing at Old Forge

Dan Visanska, the violinist, is spending the summer at Old Forge, N. Y., taking a complete rest after a busy season teaching in New York, Summit (N. J.) and New Canaan (Conn.), where he was engaged by the New Canaan Community Orchestra Society to teach a number of violinists of the orchestra. Next winter Mr. Visanska probably will also have a class in Stamford. He will return to New York October 3.

Hayden to Sing with Detroit Symphony

Ethyl Hayden, whose very successful debut in New York last season was immediately followed by other successful appearances in Syracuse and at the Oberlin Festival, has been booked for an appearance with the Detroit Symphony Orchestra on February 25. She will also sing in Indianapolis during the same week, having been engaged by John P. Frenzel for his Artists' Course.

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THE SALZBURG IDEA*

Thoughts on a Beginning

By Rudolf Réti

[This article brings to our attention two thoughts that seem to possess the rare quality of being entirely new, and which are certainly of great interest and significance. The author suggests that nations heretofore considered unmusical only seemed to be so because they were unable to produce in the traditional and accepted form and manner of the classic period, and bases this belief on the fact that these nations have now suddenly begun to show real musicianship. He further points out the evident fact that the classic school sprung from the development of a single germ, while the music of today is arising from many divergent sources, each casting aside tradition and going its own way in the new-found freedom, so that there is not one modern school but many developing simultaneously. Food for thought, indeed—and let us hope that America, also, will find a way of its own, uninfluenced by European tendencies.—The Editor.]

Today, as these lines go to press, only a short interval of time separates us from our goal. It is true that this will be and will remain to the end for us in Austria a doubtful beginning, an effort to make dreams come true. But, if we are not greatly deceived, the "International Chamber Music Offering in Salzburg" will, in spite of all difficulties, be inaugurated within a few days. Many hearts and heads have had to come to the rescue; many artists have had to make some sacrifice in order to render possible a program which, we hope, will possess both interest and attractive breadth and catholicity. But these lines are not meant to be a greeting, nor an offering of thanks to those who have given their aid, nor yet a premature comment upon the works to be performed. That may be left to those appointed to the task. The intention here is to seek out the inner meaning, the art concept, as a result of which the idea came into being.

In no department of mental activity has the revolution of our day shown itself more vigorous, more elemental, than in music! And if those are right who believe that certain phenomena of modernistic painting and literature spring from music then modern music would be within its own domain. Yet even an approach to an understanding of modern music is far more rare than an understanding of a similar literature or art. Books are not difficult to obtain, and the art lover, even outside of the great cities, can at least familiarize himself with the art of the day by means of copies. Only in music is it otherwise. In music the printed page, especially in the complex music of the modernists, becomes a maze of meaningless sym-

bols even for many an educated musician. And verbal descriptions of music, the endless books and articles pretending to offer a substitute for hearing by means of the written word, are worse than useless.

Therefore it has become necessary to offer some place where the music lover may be privileged to hear, at least once a year, the latest advance in musical thought.

The musical productivity of our time is the basis of much confusion and misunderstanding, and the direction of advance is hardly recognizable. Art names of all sorts come into being: modern, exotic, impressionistic, expressionistic, primitive, "isms" by the thousand. What meaning lies behind them all? Where is the genuineness which must surely be present at all times?

For two centuries it seemed as if musical production was confined in a single small state, almost, one might say, in a single city, where these lines are now being written. Now, as new nerves drive the ear to a desire for new sounds, there is a sudden liberation. Nations, peoples, who, for long periods of time, seemed musically inactive, are now joining in this great movement. Is it not possible that this has a deeper significance than appears on the surface? If in reality those nations had been unmusical, as has been often thoughtlessly affirmed, how does it happen that they have now suddenly become musical, particularly at this time when the trammels of tradition have been cast away and freedom renders possible a new expressiveness? Is it not rather to be assumed that the musical style of past epochs was for them not life-giving, that they never attained to musical maturity because every organism needs for its development an adequate medium?

The International Chamber Music Offering has no desire to become a music festival, but rather a spiritual feast, an intimate self-communion, not free from doubt and fear, from questioning and hesitation, and yet marching forward with the fire of inspiration, hope and faith, sure of a solution of the riddle, perhaps now, perhaps in the future. It is an act of service, an act of creation. The presentation of a few works representative of the creative power of the nations, some of them, perhaps, immortal masterworks. Like a flash of lightning it will illumine for a moment the unfinished, eternally advancing, never complete, musical productivity of mankind as it is today.

This is the meaning of these performances, whose intention could only be realized in full by permanent, uninterrupted yearly repetition. The development of music has led us through the invention of melody, rhythm and form to the works of the immortal classic masters—Bach, Beethoven, Wagner—works that act upon emotions and nerve



GEORGE STEWART McMANUS, distinguished American pianist, with his friends, Amelita Galli-Curci and Homer Samuels, photographed in front of the new Galli-Curci home in the Catskills.

centers dulled by the monotony of endless reiteration. New thoughts and ideals hitherto unsuspected, force themselves into the light with even greater intensity. All of the music of the classic school came from the development and evolution of a single thought-germ. Modern schools and styles are arising simultaneously among all peoples and races. True, the pessimists declare that the spring of inspiration has lost its virtue by being so diluted. We believe, on the contrary, that it is a spring which flows with a mysterious elixir which loses none of its potency by dilution. [Like the life-germ.—Editor.]

Whether it flows we do not know, but we can, perhaps, picture its goal in imagination, and the truest attribute of art is to transcribe that which is seen only in the imagination. In art, even in literature and painting, the visible, concrete object is only a symbol, and art in music, freed from this material objectivity, is a direct expression of inner feeling, of life itself. [As Schopenhauer expresses it: "Die unmittelbare Objectivität des Willens."—Editor.]

At a time like this, when death stands at the door, when civilization is threatened, when the spectre of homelessness, of a reversion to the animal state, hangs like a dark shadow over humanity, there are, in ever increasing numbers, men whose aim it is to express themselves by means of the non-material medium of music. Let us cling to them and perhaps we may yet be saved! That would be, if it ever came into being, the Salzburg Idea.

* By courtesy of the "Musikblätter des Anbruch," Vienna.

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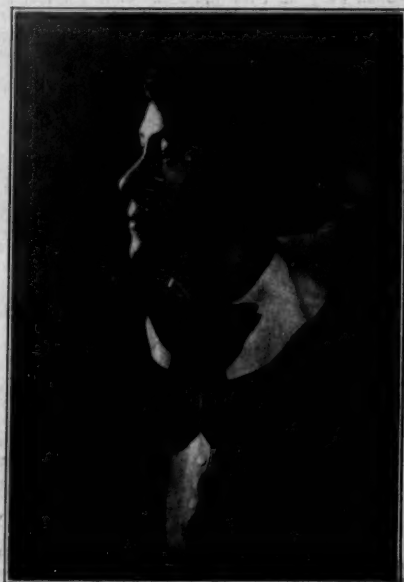
THE UNIVERSITY CHURCH (KOLLEGIENKIRCHE) AT SALZBURG

Front and inside view of the famous old church in which Max Reinhardt will stage Hugo von Hofmannsthal's new play, "Das grosse Welttheater," at the forthcoming Salzburg Festival. It is probably the first time in history that a church has been used as the scene for a secular play. The incidental music, by Einar Nilson, will be played by an invisible orchestra posted on the choir of the church, opposite the altar and back of the spectators.



THE THREE MCCONNELLS

Mrs. E. B. McConnell (center), Harriet McConnell (right) and Marie McConnell, photographed on board ship en route to Europe. The two girls recently filled a very successful engagement at the Coliseum, London.



BETTY TILLOTSON,

head of the Betty Tillotson Bureau. This organization is one of the youngest in the managerial field and there are already some very interesting accomplishments to its credit. She takes as her slogan "the American artist for the American people." At present she is busy with some of the musicians who will appear at the Eastman Theater, Rochester, N. Y. So successful have her endeavors been that it is safe to predict that a brilliant future is ahead of her.



MARION LOVELL,

coloratura soprano, who is using Rhea Silberta's "O Little Songs" with most gratifying results.



GUEST TEACHERS AT CORNISH SCHOOL ENTERTAINED

Nellie O. Cornish of the Cornish School (left) and Annie Louise David, taken at the rose-gate on the summer estate, called "Beltree," of Mr. and Mrs. Edgar Ames, who on July 31 entertained the guest teachers at the Cornish School. It was then that the accompanying picture was snapped. In addition to her master class at the above mentioned school, Miss David is also teaching at the Convent of Holy Names, also in Seattle. On Monday evening, August 7, the harpist gave another recital at the Cornish School, assisted by a flutist and cellist.



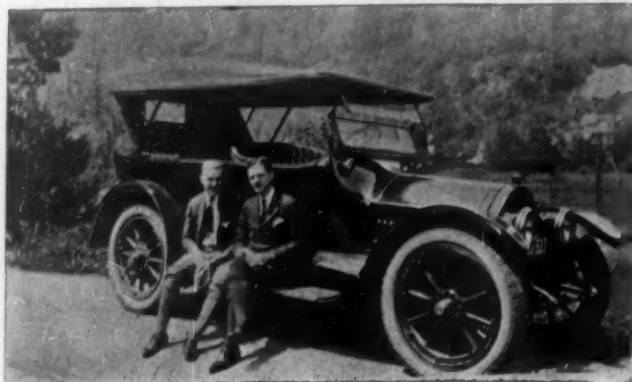
GLADICE MORISSON

Comfortably settled in her home at Long Beach, L. I., where she is passing the summer months, Gladice Morisson is spending a vacation after her own heart. Heretofore Mme. Morisson's native land had lured her during the hot months, and Paris, Monte Carlo, Vichy and Aix-les-Bains knew her as an habituée, where her social and musical activities prevented her from having a real holiday. This year it is different. Planning to return to the concert stage after a year's absence, she is putting in some real hard work, finding time nevertheless for the things she loves—tennis, golf, driving, swimming and riding. Long Beach offers her plenty of opportunity to indulge in her favorite sports, so that she considers that she has wisely chosen her summer home.

ECHOES OF THE EVANSTON FESTIVAL JUNE, 1922

Left to right: Percy Grainger, pianist; Frederick Stock, conductor of the Chicago Symphony Orchestra, and Luella Melius, coloratura soprano, all of whom participated in the festival.





TOURING IN THE ADIRONDACKS
Walter Mills, the American baritone (at right) and J. Edward Martin, of Little Rock, Ark., pupil of Mr. Mills and the possessor of a beautiful baritone voice. They are touring in the Adirondacks.



VERA CURTIS AT WILLOW GROVE PARK

Miss Curtis and Wassili Leps, conductor, snapped during her engagement there this summer. The soprano is a great favorite with audiences at Willow Grove and always is certain of a warm reception each season.



The group picture shows, left to right, John Thomas, pianist; Vera Curtis, soprano soloist; Mr. Leps, conductor, and Elizabeth Straub, soprano.



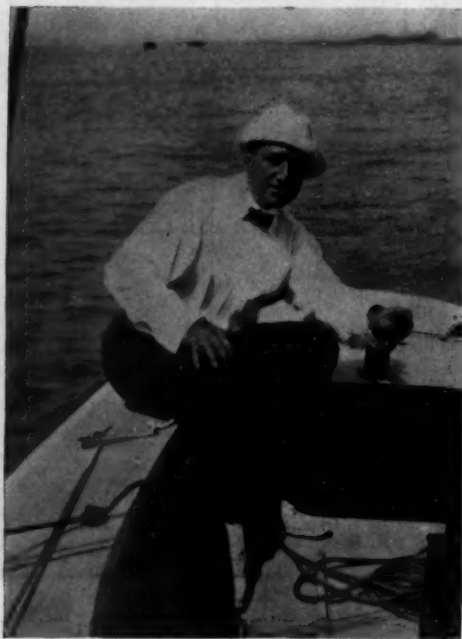
CROSSING THE CHANNEL TO PARIS

John Charles Thomas, the American baritone (in the center), and Edgar Allan Wolf, the dramatist (right), caught by the camera-man on their way to the French capital, following Mr. Thomas' great successes in London.



HELEN BUCHANAN HITNER,

who has been induced to return as soprano soloist to the Overbrook Presbyterian Church, Philadelphia, where she sang for nine years previous to becoming soloist at the Broad and Arch streets church. On July 28 Mrs. Hitner gave a very successful recital in Houston Hall, Atlantic City, N. J., with John Richardson, the boy violinist, as the assisting artist and William Sylvanus Thunder at the piano. Saturday evening, August 26, she is scheduled to sing with orchestra at Fairmount Park under the baton of Henry Hadley. (© Marceau, Philadelphia.)



EDOARDO PETRI,

New York vocal teacher, enjoying an outing on his yacht, "Surprise," in Jamaica Bay, near Long Beach, L. I.



JOHN RICHARDSON,

boy violinist, of Philadelphia, pupil of J. W. F. Leman, who was given an ovation when he played the Tchaikowsky concerto on July 22 with the Fairmount Park Symphony Orchestra. Because of the excellence of his playing last summer in Atlantic City, young Richardson was presented with the famous Clopton Guarnerius and a bow once the property of Joachim.



EMILY STOKES HAGAR,

soprano, who was the first soloist to appear at the symphony orchestra concerts this season held at Atlantic City, N. J., and such was her success that she has been re-engaged for September 3. Other recent engagements filled by Mrs. Hagar were as follows: July 7, Pennsylvania State Summer School at Lock Haven; July 15, Artists' Colony, Arden, Del.; July 18, Delaware State College, Newark, Del.; July 23, Civic Concert at Wildwood, N. J.; August 2, Fairmount Park Symphony Orchestra, Victor Kolar, of the Detroit Symphony Orchestra, conducting.

"INSPIRATION"

Vera Barstow, the well known American violinist, among the apple blossoms in the orchard of her Connecticut farm, where she is working on her repertory for the coming concert season. (Photo by W. P. Lawson.)



WIESBADEN STRIVING TOWARD INTERNATIONAL RAPPROCHEMENT

Passing of Old Régime Signalized by Changing Taste in Art—Opera Remarkable for More Spiritualized Productions

Wiesbaden, July 22.—The death of Count Hülsen-Haesler, for years the general manager of the formerly Imperial Theater of Wiesbaden, recalls once again the brilliant days of the Kaiser's western operatic outposts, with its gorgeous productions, calculated to impress the fashionable public of an international resort. It is but a brief thought, however, with real regret, for with the passing of the old régime our tastes in things theatrical have also changed. With the beginning of the republic there began in Wiesbaden a

step was to raise the general "tone" of the productions; the next, to bring the younger German composers to the notice of the international circle which has been drawn to Wiesbaden since the Allied occupation of the city, and has given it a very special position in Germany. Among older operas the works of the romantic school and the best of the earlier light operas received special attention. Richard Wagner's "Tristan" was presented in a particularly beautiful and idyllic setting. The original designs of



Photo by Elnain

The Wiesbaden production of Korngold's "Die Tote Stadt," scenic design by Lothar Schenk von Trapp.

reaching out towards a more spiritual and idealized style of scenic art. For the name of Carl Hagemann, who for the past two years has been at the head of the Wiesbaden State Theater, is associated with a rapid and energetic advance in musical life, a shaking off of the outward show of mere decorative art and a striving towards a truly dramatic depth of conception prompted by the spirit of the music.

It was not an easy task for the new "Intendant," in an environment which for years had been satisfied with the

Lothar Schenk von Trapp gave to the stage pictures an atmosphere and meaning hitherto unknown to the traditional spirit of Wagner's works, enhancing the legendary

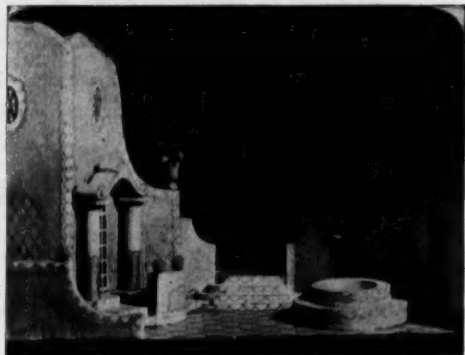


Photo by Elnain

A typical staging of the Wiesbaden State Theater under the new régime: "Amphytrion." The scenic design is by Lothar Schenk von Trapp.

old methods, and which only saw in the theater a more or less elevated form of amusement, to carry through his original ideas. He succeeded in this by rearranging the repertory on a thoroughly new basis, in surrounding himself with capable artists who were able to support him in his endeavors and in infusing his productions with a distinctly individual note.

With regard to the repertory itself, a wise middle course was adopted between the old and the new school. The first



Photo by Elnain

DR. CARL HAGEMANN,

general manager of the Wiesbaden State Opera.

glamor by a highly imaginative treatment of costumes and original effects of lighting.

Of the operas of the present time produced here recently those of Franz Schreker require special mention. "Der Schatzgräber," the latest and dramatically most mature work of the composer, was given a masterly performance, conducted on more than one occasion by Schreker himself. Besides this the convincing rendition of "Die Tote Stadt" of Wolfgang Erich Korngold, with a weirdly fascinating

(Continued on page 42)

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W. J. HENDERSON DISCUSSES OPERA IN OUR LANGUAGE FOUNDATION AND DAVID BISPHAM MEMORIAL

(Reprinted from the New York Herald.)

Creation of National School Will Require Native Composers, Managers, Stage Managers and Conductors and a Transformation in the Ideals of Audiences

By W. J. Henderson

The Opera in Our Language Foundation and the David Bisham Memorial Fund have begun an active campaign to raise by popular subscription \$1,000,000 to build and endow an opera house in which native works will be produced and native singers be heard. This does not mean that the works of foreign musicians are to be excluded, nor that European singers are to be barred. But the foreign operas must be given in English. The European artists must sing "in our language."

The scheme is ambitious. It has most laudable purposes. It assumes the existence of certain deplorable conditions. It aims to abolish them and substitute better ones. It courageously confronts firmly entrenched prejudices, long established conventions and some deeply rooted artistic convictions. It is not an enterprise to be sniffed at or dismissed with curt disapproval.

On the contrary everything possible should be done to encourage the people engaged in this undertaking. They will need a lot of encouragement, because they will meet with much vigorous opposition. But the fundamental idea upon which their plans rest is beyond all question laudable.

Somewhere in the United States there ought to be an opera house devoted to the performance of opera in the language of the country. If that is not true then there is no reason why there should be a national opera house in France, no reason why operas should be given in Italian in Milan and Rome, no reason why they should be given in German in Berlin, no reason why they should be given in Russian in Petrograd and Moscow.

ITALIANS CREATED OPERA.

The Italians created opera. They have, therefore, never thought of performing it in foreign tongues. From the earliest infancy of the art they were guardians of it. They created the elements, gathered them into an organism and developed that organism from its embryonic state to maturity. The French followed the lead of the Italians speedily and in a few years had operas of their own. Not only did they have them in their own language but the true father of French opera, Lully, was an Italian who so saturated his mind with the genius of the French language that he became the creator of French musical declamation.

There is pressing need of going into the history of nationalism in opera. We have lately had a striking demonstration of what it can mean. The Russian Grand Opera Company in its three weeks at the New Amsterdam Theater presented works of which the whole texture and spirit differ from anything produced by any other nation. The inexhaustible fantasy of Russian song and story held all of them under its magic spell. They could no more have grown in another land than the Russian ballet could.

It is not, however, the language that makes these works so characteristic. We have had opportunity to convince ourselves of this when we have listened to "Boris Godunov" at the Metropolitan. It was just as Russian when sung in Italian as when given in the original. But the question rises and thrusts itself forward with great force whether if no operas or only a few in the Russian tongue had ever been produced in the opera houses of Petrograd and Moscow, if the dominating type had been Italian opera sung in Italian, would Russia ever have developed a national school of opera based on the literature and the songs of her own people?

WHAT AMERICANS PREFER.

George Hamlin, an American singer of great distinction, said in an interview published several years ago: "It is untrue that Americans prefer opera in a language they do not understand. It is due only to the fact that from time out of mind, not having opera or an operatic tradition of their own, they have been obliged to listen to opera in a foreign tongue, if at all."

Mr. Hamlin was of the opinion that this state of affairs would continue as long as opera was a private enterprise and not a State institution. Opera will never be a State institution in this country. That chimera may as well be dismissed at once. Politicians cannot win majorities by pledging themselves to cultivation of the art, and that is the end of the matter.

Therefore the popular subscription plan is the only hope for something in the nature of a substitute for the governmental subsidy. This plan is, at any rate, democratic and holds out some faint possibility of escaping the conditions inevitably attending the organization of an operatic stock company with enchanted vistas of dividends in the distance. If it is possible to interest human beings in a scheme in which disinterestedness is the prime requisite, then the latest plan for a national opera may eventuate in something better than a deserted opera house.

Mr. Hamlin's words above quoted contain a swift summary of some of the difficulties of the situation. Americans have indeed been accustomed from the beginning to listen to opera in a foreign tongue. For many years people went to "the Italian opera." They called it that and regarded it as a form of musical entertainment cultivated in Italy and imported from that country. It was not till the days of Maurice Grau and the Metropolitan Opera House that the polyglot opera company came into existence. Then the artistic doctrine was promulgated that operas should always be sung in the language in which they are written.

MUSICAL VALUES REMAIN.

In so far as the opera itself is concerned that is the ideal method. The musical values remain undisturbed and the complete significance of a score is published. But does the publication reach the intelligence of the audience to

which it is addressed? Yes and no. It must reach the intelligence of all those who are willing to give a little time to the study of text and also of those who understand the language when they hear it sung. The others it cannot reach.

But the vital point in the whole matter is the possibility of building up a school of American operatic composition. Just how this is to be done cannot and certainly is not wholly explained by any project such as the one under consideration. It may be conceded once for all that nothing important can be done for "American opera" by such an institution as the Metropolitan Opera House. Without entering into any detailed examination of the reasons it may be sufficient to name just one, to wit, that the Metropolitan is an Italian opera house conducted on Italian lines and dominated by Italian traditions. And this remains true in spite of the noteworthy liberality of mind displayed by Mr. Gatti-Casazza, his far sightedness and his ambition to extend his repertory far beyond the limits imposed upon him when he was an impresario in his own country.

MANAGEMENT MUST BE AMERICAN.

But this admirable director cannot be transformed into an American and made to think as an American. And there will never be a real American opera house in this country till there is one in which the manager, business manager, and all the stage managers, conductors and assistant conductors are Americans. Just where these desirable citizens are to come from is a problem.

Supposing, however, that such an institution had come into existence. In what way does this make it a certainty that a school of American opera composers would be the result? There have been opportunities for many years for the development of a school of American, instrumental composers. Where is it? Where is the American Brahms? Where is the American Tchaikowsky? No need to proceed further in that direction.

Nevertheless there ought to be a possibility of creating by a slow process of development a school of American opera writers. To accomplish this certain things are necessary. Mr. Hamlin's want of an operatic tradition must be supplied. The public must be taught that opera does not have to be sung in a foreign tongue and must be trained to accept without astonishment the commonplaces of the dialogue when they are sung in English instead of being made incomprehensible. No one is shocked when Zuniga and Don Jose converse in French:

Zuniga—C'est bien la, n'est ce pas dans ce grand batiment que travaillent les cigarettieres?

Jose—C'est la, mon officier, et bien certainement on ne vit nulle part filles aussi legeres.

But why do we forget that to every Frenchman that sounds precisely the same as it does to us when it is sung in English, thus?

Zuniga—It is in that large building, is it not, that the cigarette girls work?

Jose—Yes, my Captain, and most assuredly you will not find anywhere such lively girls.

BROUGHT UP ON ITALIAN OPERA.

The French for 300 years have been listening to opera singers, chanting dialogue. But we have been brought up on Italian opera, to which in the last thirty-five years we have added French and German. The project launched by the two organizations now working in Chicago will lead perhaps to some training of the public. The next desideratum is the study of the genius of the English tongue by the American composer. It seems pitiful, but it is none the less a fact, that the best English recitative in existence was written by a German who was trained as a writer of Italian opera. The American composer has not yet proved himself master of the magnificent English speech, which is so admirably suited to tragic declamation. Possibly the American opera house may provide him with a school in which he may at least hear how weak and musically ineffective his operatic speech sounds.

The American opera composer must also devote years to the study of the technic of operatic composition. But this

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is a long story and need not be told just now. The fact, however, is that the typical American opera is one in which the construction is a slavish imitation of some one or other of the extant models—not even a good composite—and the style an equally servile copy of Italian, French or German. The Russians by concentrating their thought on their own literature, character, national feeling and song, built up a distinctive school. They had infinitely more material to work with than we have, but it is not true that we have none at all. And with that mere assertion the subject must be laid aside for the present.

REVIEWS AND NEW MUSIC

(White-Smith Music Publishing Co., Boston, New York, Chicago)

"RADIANT RADIO" (for Piano)

This is a tuneful march and two-step by Mabel V. Mulrey. It is bright and rhythmical, in 6-8 tempo, fits the hand well, has a nice trio, and is all right in its way, which is about degree three. She also composed "Boston Normal School March," published in 1908, so is not a novice. But she should learn that good musicians do not write (going upward) A-B flat-B natural, but A, A sharp, B. Several such errors in musical grammar occur in the march. Blue lightning striking a black and white background suggests the character of the piece.

"JUST AS I AM" (Solo, Duet or Anthem)

H. P. Danks, who wrote many trashy hymns, improved with time and experience, so that his later sacred works attained to some dignity and worth. None is more singable or full of variety than this "Just as I am," which is obtainable in three settings. It is a simple melody at the outset, appealing, with considerable variety in its harmony, going to related key, working to an excellent climax, and finishing as it began, with the declaration in full tones, "O Lamb of God, I Come." The anthem arrangement is by H. L. Harts, and is cleverly done, requiring four mixed voices; not difficult, but very effective.

(Composers' Music Corporation, New York)

"IDYLL" (for Piano)

Ernest Hutcheson, the much admired Australian pianist and pedagogue, who divides his time between the Peabody Institute, Baltimore, and New York and (during the summer) Chautauqua, writes cleverly for the piano, this little work having character, variety and requiring flowing technic for its performance. It is dedicated to Arnold Torrance Hutcheson.

"SPINNING SONG," "CONTRADICTIONS," "COUNTRY DANCE" (for Piano)

Selim Palmgren's merits, and some of his idiosyncrasies, are becoming well known in this country, partly through his playing of his own music, as well as through Percy Grainger and others who perform it. A new lot of pieces have these points in abundance; some you will like and others you will not. Well, that's the way with anything new, so never mind, but get acquainted with the moderns, as well as the standard classics. "Spinning Song" is a study in trills and tremolo, touch and pedaling, with unusual harmonies and some melody.

"Contradictions" is vivacious, with certain melody tones moving in opposite directions. "Country Dance" has a basso continuo throughout its three pages, but is far from being monotonous. It is a musette, easy and effective, about grade three.

"PIERRETTE AND I" (Song)

The golden letters, in italics, on a sky-blue background, make the title-page of this song by Emerson Whithorne very attractive, stimulating curiosity as to the inner contents; so one turns and finds a poem by Hugh McCrae.

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"HUMORESQUE" (for Violin)

This piece is exactly what the title implies, with many surprises in melody and harmony and real humor throughout. By Palmgren. About grade four.

"THE TEMPLES" and "NEVER LOVE UNLESS—" (Songs)

Louis Gruenberg is evidently an important musical personality, to judge by a parcel of his compositions just received. They consist of songs, piano and cello pieces, and all have distinct musical and structural worth. He never lacks in ideas; indeed, they seem to flow thick and fast. "The Temples" is the boast of King Solomon, the "Wise King," and how his boasting was as naught before the wind's wild sweep—a poem by Thomas Walsh. A broad, continuous figure in the bass suggests the pompous king, the majestic tread; this is followed by an agitated second stanza, with chromatic up-going of voice, highly dramatic, all in the style of the classic Loewe ballads, such as "Tom the Rhymer," "King Henry," etc. Range, low D to high F sharp.

"Never Love Unless—" is Campion's (1601) poem set to minuet music, "in folk song style." It warns the fair maid against the foibles of men, who "speak what straight they repent," who "must themselves awhile retire, sometimes hunt and sometimes hawk," etc. "If these, and such like you can bear, then like, and love, and never fear." This text composer Gruenberg has set to most charming music. Range low D to high G.

"THE SLEEPING BEAUTY" (for Piano)

More Gruenberg music, this time for piano solo, about grade three, being "an imaginary toy play," dedicated "To Eleanor and Alice Eckstein," and full of dainty, natural music. The overture is full of joyfulness, bright and simple. "The Sleeping Beauty" is supposed to be the princess, with Toby, the cat, also asleep; it is a simple, but dignified little piece. "March of the Inquisitive Village Women" represents the women who pass her, wondering if she is really asleep, how much her gown cost, whether she has a lover, etc., all quite jovial music. "A Song of Woe" finds that the princess does not awaken, so the women sing a song depicting their woe, hoping the princess will hear. "Prince Charming" is the lad who wants her to awaken, but does not wish to disturb the cat. Then comes the "Grand Finale" when he kisses her, but she still feigns sleep in order to receive another kiss. So she opened only one eye and was overjoyed to see what a lovely boy he was; giving a cry of delight she awoke Toby the cat, who meowed so loudly that he awoke the entire court. This is full of life and contrast, and the little work could well constitute a pretty pantomime.

"A LA GUITARE" and "A LA BURLA" (for Cello)

The guitar piece is easily recognized as such, for both the cello and piano parts (by Louis Gruenberg) are continually suggestive of that instrument so much liked by Paganini (who composed for it). It is not easy, but will be found very grateful to play.

"A La Burla" has humor, much contrast, liveliness, a lovely cantilena and vivacious close to recommend it. Our concert cellists will find these particularly taking numbers, and both are printed in faultless style. F. W. R.

LONDON

(Continued from page 7)

the thousands of music lovers who like the kind of art these two artists supply. The pianist, who has long been a favorite of the London public, seems to me to be steadily growing in power and depth of feeling. It is a fortunate thing when the success of rivals stimulates an artist of great natural gifts to work like an ordinary plodder for a time. I think the only enemy Moiseiwitsch ever can have is that he can do too easily what others must labor for through long "nights devoid of ease."

The Australian tenor, Alfred O'Shea, has a natural voice which makes a direct appeal to the great mass of the public. He has yet a good deal to learn about the use of his appealing voice, although, as a young tenor very naively said to me: "Why should I study to appeal when I can appeal without study?"

Alfred O'Shea had the violinist, Daisy Kennedy, assist him at his last recital, and she assisted him so effectively that the audience gave her the greatest share of the applause. I might say that it was a case of the tail wagging the dog if Daisy Kennedy was not far too lovely a girl to be compared to a tail, and if Alfred O'Shea did not produce far more beautiful tones than any dog on record. CLARENCE LUCAS.

Mme. Alexander's "Remarkable Musicianship"

Caroline Hudson-Alexander, soprano, has won an excellent reputation as a recital and concert singer, judging from the large batch of splendid press notices which she has to her credit. According to Olin Downes, after an appearance in Boston, "Mme. Alexander showed herself one of the most finished concert singers now before the public. Her control of voice, her remarkable musicianship, her diction, her variety of style in interpretation aroused the utmost enthusiasm." Among the orchestras with which the soprano has appeared are the New York Philharmonic, the Philadelphia, Cincinnati and Boston Festival orchestras. She has created the soprano roles in this country of many of the leading oratorios, notable among them being Georg Schumann's "Ruth" and Parker's "Morven and the Grail."

Patterson Soloist with Police Band

Idelle Patterson, the charming coloratura soprano, was soloist at the concert given by the Police Band on the Mall in Central Park on the evening of August 10. She was heard in the "Mad Scene" from "Lucia," and needless to say, gave great pleasure to the immense audience which was on hand to hear her sing.

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JESSICA COLBERT TO MANAGE THE PLAZA THEATER IN SAN FRANCISCO, GIVING A SEASON OF MUSIC AND DRAMA

Will Produce Plays Along Same Lines as Theater Guild in New York—To Have a Busy Concert Season—The Success of the Young People's Symphony Concerts—All San Francisco Needs Now Is an Opera Company, She Believes

Jessica Colbert, the San Francisco manager, while on a recent trip to New York, spoke most enthusiastically about the musical outlook in that city next season; also in Los Angeles, where, according to Mrs. Colbert, she is almost as active in a managerial way as she is in the California capital.

Mrs. Colbert advocates many movements to advance the West musically, but the one that seems dearest to her heart is the development of California artists. She said:

"We have a great many good artists in our midst who should be given the opportunity to be heard. And I also believe that a number of chamber music organizations similar to the very successful San Francisco Chamber Music Society can be organized—and will be!"

Beginning next fall, the young artists in San Francisco will at least be given a hearing, for, according to Mrs. Colbert, the Plaza Theater is being redecorated and will be devoted to music and the drama. Samuel J. Hume, director of the Greek Theater at Berkeley, will direct the new theater, and Mrs. Colbert will manage it. Plays will be produced and that side of the drama will be developed along the same lines as those of the Theater Guild in New York. Mrs. Colbert has obtained the rights to Shaw's "Heart Break House," "The Truth About Blayds," "Enter Madam," and others. Later the management will produce plays by California playwrights. The theater will also be used for concerts, lectures and children's plays, and its aim is to develop a school in the theater to which artist teachers for both the drama and music will be brought.

The theatrical season will begin on September 27, while the concert season will open on October 17 with Margaret Matzenauer as the attraction. Among others engaged for the series are Mischa Levitzki, Paul Althouse, Arthur

Middleton, Rosing, Myra Hess, the London String Quartet, and several dates for the Hinshaw "Cosi fan tutte" Company.

The Plaza Theater, so she said, has been underwritten by fifty of the most prominent people in San Francisco, and will be in every sense an art theater. On Sunday evenings young artists will be given their opportunity for



Photo by Marceau

JESSICA COLBERT,
San Francisco manager.

a public hearing and are to be heard by a gathering of people among whom will be the underwriters of the theater—people influential and able to help talented performers.

Mrs. Colbert added that there is a decided growth in the musical taste through the smaller towns of California, and that people are coming to appreciate the real value of an artist more and more each day. One thing, however, that this manager does not believe in, namely, a Western manager coming to New York and buying an artist at a cheap price and then going back home and selling the same artist to clubs, etc., at a fee that is much higher. She does believe that the club presidents and the local managers should know more about the net value of an artist to a New York audience. She strongly advises a more uniform price for artists.

"Artists who make a success in New York," says Mrs. Colbert, "must make that success all over again in California. It is a long distance between the two points, and it really takes two years before an artist can come into his own. Then he either comes back or not at all. I have had Paul Althouse and Arthur Middleton for two years, and they are so popular that I simply cannot fill all the demands for them."

Last season was very good, taken as a whole, and owing to the success of the Young People's Symphony Concerts Mrs. Colbert expects to repeat them this year.

"These concerts might be called one of the greatest successes in the State of California," said Mrs. Colbert. "Over 9,000 tickets for the series of three concerts were bought and paid for prior to the opening concert. For

these Young People's Concerts we had the full symphony orchestra, under Alfred Hertz, with soloists that included Paul Althouse, Myra Hess and Florence Macbeth, and we expect to have four soloists again this season. We succeeded in getting a number of wealthy people to buy seats for the poor children, and had the co-operation of the public and private schools. Now what is needed badly in San Francisco is an opera company." J. V.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

HOW OLD IS THE HARP?

"I am just beginning lessons on the harp and am very glad I decided to study that instrument as it is so interesting. I should like to know something about it—that is, how old it is, or when was it invented? Do many amateurs play the harp? I live where I cannot get many books about music, nor is there a good library convenient, so am troubling your Information Bureau to answer my questions and to give me any information that may be worth knowing."

The origin of the harp is of such great antiquity that there is no record of the time when harps were not in existence, but its beginning was before the records of civilization. It may have been suggested by the stretched string of the bow. The oldest representations of the harp are Egyptian and appear to be as old as the thirteenth century B. C. There were many varieties of Egyptian harps; some were placed on the ground, others upon rests or stools, the player standing. These representations are painted upon a wall of a burying place at Thebes. The Assyrian harps resembled the Egyptian, although differing in sound.

Of the Irish harp there are two specimens in the Victoria and Albert Museum in London, one being a cast of the ancient harp of Trinity College, Dublin, 1221. The beautiful form of the modern Irish harp is represented in the royal coat-of-arms. The fragments of a harp owned by the Dalway family were exhibited at the Special Exhibition, South Kensington, London, in 1872. Irish Gaelic and Scottish Gaelic were the same. The Welsh is larger than the Irish harp and has three sets of gut strings. The earliest representation of a portable mediæval harp is said to be the one copied from a MS. of the ninth century in the Monastery of St. Blaise in the Black Forest.

The mediæval harp was sufficient for the music of its time, but its limitations were found too narrow for modern instrumental music as it began to be written, and the harp was falling into oblivion. About 1730 a native of Bavaria invented the first pedal construction which brought about a revolution in harp playing, but there were inconveniences in the way these pedals had to be used. A Frenchman and his son, in 1783, began to make changes. It was, however, to Sebastian Erard, who began his improvements on the harp in 1786 and completed his work in 1789, that the credit for the advancement in harp construction is due. In 1794 he patented one of his improvements in London. In 1801 he made a double action harp, but it was not until 1810 that he introduced it, although it was patented in 1809. The Erard harp has ever since been the model for harp makers.

OUTLINE OF STUDY.

"Have you, or do you know where I can secure, 'Outline of Study for Music Clubs?' I should like a Federated Club Outline if I could secure it. Does the National Teachers' Association issue such a thing?"

The Oliver Ditson Co., Boston Mass., publishes a book of club programs, edited by Arthur Elson, the works being taken from compositions of many, with short notices of the different composers.

Mrs. F. S. Wardwell has also published a plan of study on musical history for clubs, schools, teachers and students. There are about fourteen booklets issued, ranging in price from ten cents to \$1.50, but mostly between twenty-five and thirty-five cents a book. Several are still to be published. Book XIII includes a list of subjects for musical club programs and a list of names for clubs. The author can be addressed at Highland Terrace, Stamford, Conn. These names were obtained by inquiry at the Public Library, New York, so there are probably no other books on the subject.

ALBANI OR ALBONI?

"Was Albani—a singer from Canada—a contralto or soprano? I read something about a contralto of that name and had always thought she was soprano. Of course there may have been more than one singer of that name, but I would like to be sure about it."

The singer, Albani, born in Canada, who is still living, is a soprano. Probably you have confused the name of Albani with hers. The latter was born in 1823 and was the greatest contralto of the nineteenth century. She first studied with Mme. Bertolotti; afterwards with Rossini, and is said to have been his only pupil. Her first appearance was at La Scala, Milan. She appeared at Covent Garden, London, in the height of the Jenny Lind fever, and made an immediate success and sensation. Her salary, the day after her debut, was raised from \$2,500 to \$10,000 for the season, so it is said. She is supposed to have done serious harm to her voice by trying to extend it upwards. In 1853 she made a tour of America. With Patti she sang Rossini's "Quia est homo" at the latter's funeral in Paris, 1868, while in 1871 she was heard in London in his "Messe Solennele."

AEOLIAN HARP.

"I have never heard an Aeolian harp, but have heard of it, and am told it is possible to make one at home, a rather primitive one I suppose, but I should like to try, if you will be kind enough to give me some idea about it. How large are they, and how many strings do they have?"

An Aeolian harp—what might be called a "professional" one—is usually about three feet long, five inches broad, three inches deep, made of pine wood, with beech wood ends for the insertion of tuning and high pitch pins, with two narrow bridges of hard wood over which a dozen catgut strings are stretched. The harp should be placed in a window sufficiently open to admit of its introduction, transversely to the wind. It is possible to make an Aeolian harp out of a piece of any kind of wood, the piece to be flat, with catgut strings stretched from end to end. Of course these amateur ones are not tuned, but they have a sweet and beautiful tone.

WHAT IS A CADENCE?

"There are so many terms in music that I do not understand, or if I have a sort of idea what they mean I cannot give a good definition of them, that I am tempted to write you and ask if there is a short definition of the word 'Cadence' that would give one a perfect understanding of what the word means in music?"

The definition of the word "cadence" in music is so elaborate, and there are so many definitions, that it is impossible to put them in a few words. Some of the musical dictionaries have pages and pages trying to explain exactly what it stands for. One thing that can be said on the authority of the makers of these explanations is, that "the term is of the utmost importance in music of all periods." The ordinary dictionary, not the musical one, says it means "the fall of the voice at the end of a sentence." But in music there are so many kinds of cadences, each with its own meaning, that the subject becomes involved. The better way would be to study up on the subject from some good authority, and then try to put your idea of the meaning into a few words as possible.

Church Chimes Made of Porcelain

Dresden, July 21.—The famous State manufactory of Dresden china at Meissen, which recently offered to manufacture small change for the German federal government, has accomplished a still more remarkable feat. It has furnished a set of chimes to the Meissen City Church, consisting of fifty bells, of which the largest is seventy meters high and fifty centimeters in diameter. The chimes are very artistically executed, being decorated in red and gold after designs by Paul Börner. N.

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- Why alto voices often sound hollow and "whoopy"?
- The art of combining technique and interpretation?
- Why a voice sounds "bleaty" or "yelly"?
- Why many voices last but a short time?
- That uncontrolled emotions affect voice technic?
- That it is possible to have a resonance which is not jammed, pinched or forced?
- That dieting affects the breathing?
- That there is a science of deep breath taking and breath control?
- Why many voices sound too high or too low?

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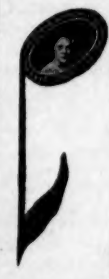
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FOREIGN NEWS IN BRIEF

(Continued from page 25)

cisco), who have both contributed generously in time and money to the new gallery of modern pictures. Thanks largely to their support and to that of the "Amis du Jeu de Paume," the old tennis court of Napoleon III in the Tuileries has now been transformed into an annex of the Luxembourg for the permanent housing of foreign masterpieces. The gallery, opened today, now holds the largest collection of English and American pictures to be seen in Europe. G. C.

ENGLISH OPERA TO HAVE GERMAN PREMIERE.

London, August 1.—Cyril Scott, the English composer, is producing his opera, "The Alchemist," at Wiesbaden next winter. Originally composed to an English libretto, a special German translation has had to be made for this production. G. C.

VIENNA STATE CONSERVATORY TO HAVE RANK OF UNIVERSITY.

Vienna, July 27.—According to private information given your correspondent by Prof. Joseph Marx, the newly elected director of the Vienna State Conservatory, one of his principal aims will be the promotion of that institution to the rank of a university, on the lines of the Berlin "Hochschule für Musik." The faculty of the State Conservatory is strongly in favor of Marx's plan, but there are certain influential opponents to it who may possibly hope that this question may prove a stumbling block for Marx and thus clear the way for Richard Strauss, who, it is said, is still in the field as a candidate for the post. P. B.

POLISH MUSIC IN PARIS.

Paris, July 27.—Polish music heard in Paris recently includes the first performance of a quintet by Ludonier Rozyki. The work, which is full of color, was played with real musicianship by Gaston Poulet, Madeleine Bourgoïn, Yvonne Pascale, A. Clement and N. Eminger, and created a profound impression on the audience. A concert devoted to the works of Szymanowski has been given by Paul Kochanski, Robert Caradesus and Mme. Szymanowska and first performances of new works by Alexandre Tansmann and Witkowski have also been arranged. S. P.

OBERAMMERGAU PASSION PLAY FOR VIENNA.

Vienna, July 24.—Vienna is to have performances of the Oberammergau Passion Play this summer, according to a report published by the "Mittagszeitung." The paper learns that negotiations are on foot to transplant this famous production to the Vienna "Komödienhaus" some time in August. P. B.

BARTÓK ORCHESTRAL WORK FOR NEW YORK.

Vienna, July 25.—The New York Society of the Friends of Music, through its president, Mrs. J. F. D. Lanier, has just acquired Béla Bartók's "Rumanian National Dances" for orchestra, for performance next season. Alexander von Zemlinsky's "Twenty-third Psalm" and four orchestral songs by the same composer also figure on that society's list of novelties for the coming year. P. B.

A CHAIN OF STATE THEATERS.

Weimar, July 20.—The newly created state of Thuringia, which comprises all of the little principalities and duchies of Central Germany, is planning to place all the former court theaters of the little Saxon capitals under one general management and thus to insure their continued existence by a partial fusion of personnel. The former general manager of the Weimar National Theater, von Schirach, is to be made generalissimo of the combined forces, while the present managers of the state theaters of Weimar, Coburg, Gotha, Meiningen, Altenburg will remain at their posts. R. P.

"THE SACRED DUCK" OF DÜSSELDORF.

Düsseldorf, July 20.—The new chief conductor of the Düsseldorf Municipal Opera, George Széll, has announced as his first novelties of the coming season "The Sacred Duck," by Hans Gál, the Viennese composer, and Zemlinsky's "Kleider machen Leute," which has already been performed in Prague. U.

ACROSS THE COUNTRY

(Continued from page 29)

twenty-sixth annual session, announced the names of nineteen graduates finishing the course. They were Constance Brady, A. Louise Brooks, Barbara R. Cameron, Elizabeth E. Clark, Hazel Jencks Collins, Alta Nicholson Dunbar, Hazel Ardelle French, Jessie May Hagar, Ray H. Harrington, Madalene Heinsohn, Dorathea M. Lee, Maud E. Massicotte, Josephine Patterson, Eleanor Prentice, Zella R. Richardson, Jennie Belle Smith, William Raymond Sur, Everett B. Tewksbury, Claribel Trishman. There were about 150 pupils this year and Mr. Baldwin is thoroughly pleased with the results. The faculty this year included, in addition to Mr. Baldwin, also Victor L. F. Rebmann, Elizabeth Gleason, George C. Stock, Jennie Lee, James D. Price, William J. Short, Arthur F. A. Witte and F. Colwell Konklin. B. G.

Penn Yan, N. Y.—On July 22 an interesting song recital was given by Stanley Porter Truselle, baritone, assisted by Gertrude Litchfield, reader, and Ruth K. Truselle, at the piano. Mr. Truselle opened his program with arias by Handel and Massenet, and also included a number of songs in English of which special interest centered in his own "Roofs" and "Arcady." He was compelled to give several encores. B. G.

San Diego, Cal.—(See "Music on the Pacific Slope.")

Sterling, Colo.—The newly organized Orpheus Club of Sterling presented Mr. and Mrs. J. A. Shearer in recital on July 14. Mr. Shearer is an organist and for years occupied the post of organist at the Westminster Presbyterian Church in Buffalo, N. Y. He was educated in Glasgow, Paris, Berlin and London. Mrs. Shearer delighted the audience with her beautiful mezzo soprano voice. Mr. Shearer gave his own "Romance," which was written in Estes Park, Colo. The officers of the Orpheus Club are Anna B. Lyman, president; Mrs. J. D. Blue, jr., vice-president; Ethel Kelly, treasurer; E. Elizabeth Humphrey, corresponding secretary. B. G.



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Musical Comedy and Motion Pictures

"SHORE LEAVE."

David Belasco's first offering of the new season began at the Lyceum Theater, August 8—a sea-going comedy, "Shore Leave," by Herbert Osborn, with Frances Starr as the principal feature. The play proved to be a delightful comedy. The most notable quality, however, was the excellent acting by every member of the cast. Miss Starr, as Connie Martin, was as satisfactory as was possible with the role. The great surprise of the evening, however, was the fine impersonation of Bilge Smith, by James Rennie. He more than redeemed his efforts in "Madeleine and the Movies." So could one go through the entire cast calling especial attention to each and every part. The next notable feature was the effective setting as well as the scenes created by Mr. Belasco. There are often times when one would desire a little more illusion and a freer play of the imagination than one is permitted to indulge in at a Belasco production, but "Shore Leave" as a play needed the support of a perfect cast and Mr. Belasco's art.

The play itself lacked the atmosphere of the sea that has been created by Eugene O'Neill in his plays. Mr. Osborn's play is a simple tale, simply told, and for this one should not be too severe in criticising it, but be grateful for its sincerity and simplicity. It has been some time since Mr. Belasco has produced a play of this type. It is going to have a great appeal to the average theater goer, and it no doubt will enjoy quite a run at the Lyceum Theater.

"BETTER TIMES," NEW HIPPODROME SHOW.

Charles Dillingham will call the new Hippodrome extravaganza "Better Times." He believes it is the slogan throughout the country. Rehearsals were started last week and the opening is set for the first of September. Mr. Dillingham has promised many new features and indications are that his new productions will be as good or better than any of their predecessors.

THE RIVOLI.

The sensation in the motion picture world here for the past week was the showing of Ibanez's "Blood and Sand," arranged for the screen by June Mathis and starring Rodolph Valentino. Even if this actor had never enjoyed any popularity, certainly he would become the idol of the screen in this production. He is undoubtedly the most finished actor on the American screen. There are many things that make this possible, for he has youth and good looks, which are a big factor in any one's popularity.

A word of praise must go to Fred Niblo for his production. He has given great care to preserving the atmosphere of the novel and has used all of the good things in the play adapted by Tom Cushing, which Otis Skinner offered here last season, and through his portrayal of Gallardo created one of the notable dramatic productions of the past season.

Lila Lee, as Carmen the wife, and Nita Naldi, as Dona Sol, were entirely satisfactory. In fact, Miss Naldi gave a portrayal that could easily rank with the best of that type on the screen. She had a certain fascination and audacity that caused this difficult part to stand out. The same care has been taken in selecting the entire cast, as was observed in the other Ibanez story, "The Four Horsemen."

There is one criticism that cannot be overlooked, and that is the prominence given the part of the philosopher. It is the opinion of the writer that there was a little too much made of this character for the screen production. Those who have read a great many of Ibanez's novels know that he always creates character of this type. In the novels it is perfectly satisfactory, because one realizes that it is merely voicing the opinion and thoughts of the author, but for the screen or the stage it does not seem necessary. These scenes and the moralizing captions oftentimes broke the continuity of the film.

Photographically, "Blood and Sand" contains many scenes that surpass anything that we have had in the feature pictures, particularly the scenes in which Valentino is the central figure. He gives something which is intangible to his works and fascinates, and on account of the great human appeal it is not surprising that he has attained the position that he occupies today. These are the innate qualities of artistry that no director has had to give him. This picture will perhaps be the biggest release for the fall and it deserves to be, for it is one of the few great pictures that have been produced.

Josiah Zuro arranged a prologue which was in harmony with the feature. Augusto Ordonez, an operatic baritone with an unusually fine voice, was assisted by Susan Clough and Miriam Lax and the Rivoli Ensemble of four men. The selections were Granado's "Romanza" and Buzza-Pecchia's "Lolita." The scene was given a fine colorful setting, and the costumes of the singers combined to make it a picture of unusual beauty. The remainder of the program was naturally cut short owing to the length of the picture. The overture was "Capriccio Espagnol," Rimsky-Korsakoff, and Martha Mason danced in the Ballet Divertissement. It is no small wonder that the crowds stand in line waiting for hours to get in, although it is reported that "Blood and Sand" will remain two weeks more.

THE STRAND.

Carl Edouarde opened the program at the Strand last week with selections from Herbert's "Naughty Marietta." Kitty McLaughlin, soprano, was the soloist, singing "Because" (D'Hardelot). The National Male Quartet sang the prologue, which was given a special setting. The first number, "The End of a Sunset Way," was well rendered and the singers received considerable applause. This appears to be a new quartet and the individual singers were not programmed. After the feature, George Ellorre, tenor, sang Tosti's "My Dreams." He displayed a good voice and the audience seemed to like him.

Not since "The Silent Call," which showed a marvelous dog on the screen, have we seen anything that was nearly so good an animal picture until last week, when a William Fox film, "Just Tony," was the feature at this theater. Of course, Tom Mix was the star, but after all it was his wonderful horse Tony that more than held the center of attraction. He is not only a beautiful animal to photograph, but he also displayed almost human intelligence, and it was

perfectly fascinating to watch him. This is another picture that will find instant favor throughout the country.

THE CAPITOL.

The program here for last week was not marked by any unusual feature. However, the Robert C. Bruce "Wilderness Tales" series, entitled "The Drifters," was characteristic, and, if anything, more beautiful than the preceding ones. The second number was the overture, with David Mendoza and Joseph Klein conducting. It was "Martha," and the beautiful music was just as effectively rendered.

Oumansky and Doris Niles danced the charming "Mazurka," by Delibes. It was rather well interpreted, but there have been other dances that attracted more attention. The Metropolitan Quartet was introduced for the first time. Its selection was from "Rigoletto." It was somewhat disappointing, as none of the singers possessed a voice of unusual quality, nor was the ensemble work anything out of the ordinary.

Just after the feature came an orchestral interlude entitled "Love's Symphony," written by William Axt and David Mendoza, of the Capitol staff. Frederic Fradkin, concertmaster, played the solo. The number was marked by a rather good melody, and the orchestration was effectively arranged. The music was quite popular in theme. There was a very foolish comedy called "Toonerville Blues" that ended the program. The feature was "Voices of the City," with Lon Chaney as the star; it was a non-



MICHAEL LEONOFF,

violinist, pupil of Leopold Auer, presented by Hugo Riesenfeld at his American debut at the Rialto Theater during the week of August 13.

sensical affair of very little merit when compared with some of the feature films shown last week.

Mark Twain's famous story, "The Prince and the Pauper," is being shown this week, and no doubt will redeem the disappointment of last week.

THE RIALTO.

Gloria Swanson, in "Her Gilded Cage," was presented to Rialto audiences last week and seemed to please. The biggest applause of the evening, however, was awarded Riesenfeld's "Classical Jazz"—a combination of many melodies with all the effects that a full orchestra with organ could possibly give it. Johann Strauss' "The Bat" also was liked.

"The Way of a Teacher," a Post Nature picture, was good as far as the beautiful scenes presented were concerned, but the story itself was ridiculous. George Richardson sang a baritone solo, "Because of You," by Alfred Solman. The program concluded with a Funny Face Comedy called "All Balled Up."

NOTES.

"Molly Darling," a musical comedy, will open at the Liberty Theater here on August 28. Advanced information indicates that this production will contain many well known principals in its cast.

Mystery plays come and go, but "The Bat" has outlived them all. It will be remembered that this opened in August in 1920.

"Partners Again," at the Selwyn Theater, continues to be one of the most popular productions in town.

Charles Wagner, the concert manager, and Sidney Blackmar, his theatrical star, have returned from Europe, where they spent the summer.

Maria Kousnezoff, the opera singer, who was with the Chicago Company several years ago, is reported to have been engaged by the Shuberts for an extensive American tour. Kousnezoff has been appearing in an attraction in London that somewhat resembles "Chauve Souris."

"Whispering Wires," the first of the new plays to open this season, began at the Forty-ninth Street Theater, on Monday of last week. The production received excellent notices, and it would appear that it has a very good chance of a long run. Kate MacLaurin wrote the play, which is adapted from a story of the same name by Henry Leverage.

"Blossom Time," after a month's vacation, began its second season at the Ambassador Theater on August 7. This was one of the best musical productions of last season. The

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cast remains the same. The new engagement here is indefinite.

"Tangerine," another of last season's musical attractions, also began a second season, after several months' vacation, at the Casino, where it will remain for three or four weeks. The principals are the same as last season.

The third new production for last week was "The Monster," which opened at the Thirty-ninth Street Theater. This was also a weird, thrilling play, but failed to please as much as the other two. Its stay on Broadway has yet to be determined.

MAY JOHNSON.

A. Russ Patterson Purchases New House

In order to give his pupils a chance to be heard in concert, A. Russ Patterson, the well known vocal instructor, has purchased a residence at 326 West Seventy-sixth Street, the second floor of which will be transformed into a real concert hall. This hall will seat in the neighborhood of 250 persons, exclusive of the regulation concert stage which Mr. Patterson is now installing.

Mr. Patterson has a big clientele, and, as many of his pupils come from outside of New York, it is his intention to have a place where these young folks may hold dances, concerts, intimate recitals and soirees. It is one of the finest and most up-to-date houses on the West Side.

Mr. Patterson, whose wife is Idelle Patterson, the concert singer, believes in making the surroundings of his pupils and their friends as homelike as possible. Miss Patterson makes a charming hostess as well as a singer. This has been a busy season for the young soprano. Recently she was soloist at a concert given for the Armenian Relief, and a few days ago appeared as the soloist with the Police Band. She will leave soon for Lakeside, Ohio, to sing at a big summer festival, after which she will hasten back to New York for another concert with the Police Band at Prospect Park, Brooklyn. This fall she has an extensive tour throughout the New England States. Later she will sing several concerts in the Middle West, besides giving a recital in the Lyon & Healy Hall, Chicago.

Miss Patterson needs no introduction to the American music public. In New York she is especially well known, having given several concerts in Carnegie Hall, and on several occasions being heard at the Friday Biltmore Musicales. She has toured with the Minneapolis Symphony Orchestra, and has been on the same programs with Fritz Kreisler, Eugene Ysaye, Mischa Elman and a host of other musical stars.

Minneapolis Symphony Orchestra to Tour Again

To the great delight of its innumerable admirers, the Minneapolis Symphony Orchestra, after a two years' cessation from touring, will again take to the road this coming spring. For eleven years this famed organization made annual tours, but these were suspended for the past two seasons because of the unsettled conditions of transportation and business in general. The conductor for this spring tour, which will start the middle of April and continue through the month of May is Henri Verbrughe, known in Europe as one of the finest conductors. He is especially known as an authority on Beethoven, and at his New York "All Beethoven" concert, which he conducted a few years ago, he was accorded very high praise. There is a notable list of guest conductors appearing with this orchestra during the coming season. Anne Roselle, soprano of the Metropolitan Opera Company, will be the soloist. The arrangements for this spring tour are in the hands of the Universal Concert Bureau, New York City.

AT LEAST AS FAR AS RECEPTIONS ARE CONCERNED, ELENA GERHARDT FOUND LONDON ABOVE PAR

A Little Doubtful at First as to How She Would Be Received Abroad After Her Long Absence, the Noted Singer Was Surprised at the Great Enthusiasm Her Reappearance Aroused—A Compliment for the Germans

It was an exceedingly happy Elena Gerhardt who returned to America on August 4, after a short, but most successful concert season in London and a trip to her home in Leipsic. When Mme. Gerhardt went to London last March, following her many successes in this country, she did so with rather a puzzled feeling, for she had not sung there since before the war, and although she had had many friends and admirers there, she wondered whether her ab-

Lord Latham's home and another at the residence of Mrs. Hirsh.

During her stay in London, the singer gave two concerts in one day; a recital at Queen's Hall in the afternoon, and in the evening she sang at a charity concert in Albert Hall. Among the things that she treasures most are some beautiful letters of appreciation received from old, as well as new, admirers of her art. Mme. Gerhardt was made to realize by the enthusiastic receptions in London that her good friends had not forgotten her. Previously her appearances in that city had always been what one might call "red letter days," but never, even when Mme. Gerhardt was accompanied at the piano by the great Nikisch, has her success been so phenomenal as it was this year. Never before in London had she sung to four entirely sold-out houses. All of which goes to prove conclusively that Mme. Gerhardt is still holding her own in the hearts of the English people—one could say the English-speaking people, reflecting also upon her established favor in America.

Asked if London had changed noticeably since her last appearance there, Mme. Gerhardt replied that she found the people had changed the most. Like New York and other large cities, there seemed to be a different class in prominence—the nouveau riche.

Also asked if she were going back to London next season, she said:

"Yes, I have a big tour arranged through England which will take up the greater part of next March. This also extends to the Provinces, and the entire month of April I shall sing in Spain, again spending the month of May at my home in Leipsic. My American season for 1922-23 will open on October 19 in St. Paul, Minn., and it will be a splendid year for me—a real busy one."

"In Germany, Mme. Gerhardt," asked the writer, "how did you find conditions? As bad as have been reported?"

Mme. Gerhardt shook her head thoughtfully as she replied:

"Yes, conditions are very bad there, but," brightening a little in her manner, "the people are hopeful. They want

to work and they are generally very busy. Of course, the political side is most unsettled. They don't seem to know what they want, and the low value of the mark has made it especially hard for the middle class—terribly hard!"

Then the subject changed to one that seemed to please the singer—her trip—which is now an annual one—to the mountains, where she will play tennis and walk miles each day, in order to lose even more weight than she did recently at Carlsbad. At any event, Mme. Gerhardt is looking splendid and is anticipating a busy season with her usual enthusiasm and interest.

J. V.

Famous Vienna Conductor Dead

Vienna, July 26.—The death of Prof. Eugen Thomas has aroused deep sympathies here not only on account of that artist's great merits but also by virtue of its touching circumstances. Professor Thomas had for some weeks been engaged in research work in the library of the archducal castle of Gmunden, in Upper Austria, and death caught him in the very midst of his work. He was found dead, bent over a precious old manuscript which he had just

ORCHESTRAL COMPOSITION CONTEST FOR PRIZE OF \$1,000

1923 North Shore Musical Festival

The Chicago North Shore Festival Association announces a contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1923 North Shore Music Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during season 1923-24.

RULES OF THE CONTEST

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestral score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
6. The term "orchestral composition" under the provisions of this contest will signify a work for orchestra alone, not a concerto for piano or violin, nor a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestral parts, legibly written in ink, not later than a month before the date of the public rehearsal. The orchestral parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrums, cymbals, etc.) the following number of string parts: eight first violins, eight second violins, five violas, five violoncellos, five double basses.
8. The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public. If, after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of the contestants has been obtained.
9. The five compositions selected for performance at the public rehearsal will be directed by the Orchestral Conductor of the Festival Association.
10. The winning contestant will receive a prize of \$1,000 and his composition will be performed at the final concert of the 1923 Festival under the direction of the Orchestral Conductor of the Festival Association. If in the opinion of the Festival orchestral conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.
11. No work may be submitted that has previously been performed or published. Compositions that have been submitted in the previous competition and which failed to win the prize may be sent in again, provided, however, that (in accordance with rule 11) no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not held to be a public performance.
12. Each contestant shall submit the score of his composition on or before January 1, 1923, and no compositions shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, business manager, 624 South Michigan Avenue, Chicago, Ill. The North Shore Festival Association will not hold itself responsible for the loss of manuscript scores or orchestral parts and will accept such scores and orchestral parts from competitors only on that understanding. Every care, however, will be taken of manuscripts.

discovered, his face bearing a smile of proud satisfaction. Professor Thomas was born fifty-nine years ago in Java, and was considered an authority on choral music. He had been director of the Vienna "A Capella Choir" and professor at the State Conservatory.

P. B.

Christian to Sing in Houston Opera

Houston, Texas, is all excitement over the impending "Opera Week" to be held there in October. All of the leading artists constituting the Mary Carson Opera Company are from New York, excepting their leading coloratura. For these roles they have selected Jessie Christian, as it is being planned to exploit very prominently such operas as "Lakme" that require this type of voice. Mary Carson is the general director of the undertaking, which is expected to make musical history for Houston.

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THE VANDERBILT STUDIOS of New York announce the opening on August 10th of two new houses, 11 and 15 East 92nd Street. Situated in a most conservative section, having entire floors, and single resident studios of exceptional elegance and inviting qualities. This new address will appeal to teachers having clientele, or to artists wishing a quiet and superior environment. Leases for not less than a three-year period may be secured. Several vacancies at the other centers—single studios, with or without private baths. Maid service available. Intelligent hall and telephone service. The Vanderbilt Studios are located at 125 East 37th Street (N. E. cor. Lexington Avenue), 37-39-41 West Ninth Street (near Fifth Avenue), 11 and 15 East 92nd Street (near Central Park). Apply for all ad-

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

BOSTON

(Continued from page 19)

of the Paris Conservatory in the French capital recently. Mr. Longy was chosen by Henri Rabaud, director of the Conservatory and formerly conductor of the Boston Symphony Orchestra. In thus honoring him, Mr. Rabaud not only expressed his high personal regard for Mr. Longy, but also followed the precedent set by the French Government some years ago when it decorated the celebrated oboist for his services in behalf of French music. To Mr. Longy probably more than to any other single figure in this country belongs the credit of promoting an American interest in French music, particularly the music of contemporary composers. Indeed, it would occasion no surprise were the musically erudite Mr. Longy to be even more signally honored before long by his native land.

FOX AND POTTER ABROAD.

That Felix Fox and Harrison Potter, concert pianists and teachers at the Felix Fox School of Pianoforte Playing, are earning a well deserved rest abroad is indicated in a note to the MUSICAL COURIER from Mr. Potter, who writes: "We have kept every hour occupied and we are enjoying the trip immensely. The weather man has been friendly so far and has given us comfortably cool weather."



ISIDORE BRAGGIOTTI

The voyage over was extremely pleasant; I was not seasick for a minute and managed to do some vigorous resting. I had begun to think there was 'no such animal.' From here (Paris) we go to Switzerland, Italy and perhaps opera at Munich. After a little time in Belgium and England we sail for Boston on the Pittsburgh August 15. Have found a number of splendid things for my concerts this winter which I will tell you of later. J. C.

Pius X Institute of Liturgical Music Sings Mass

On Friday morning, August 11, at ten o'clock, the Rev. P. Dom Andre Mocquereau, O.S.B., Monk of Solesmes,

and author of the Paleographic Musicale, conducted a high mass in Gregorian Chant, which was sung in the Chapel of the College of the Sacred Heart, 133d street and Convent avenue, New York City, by the students of the summer school session of the Pius X Institute of Liturgical Music. The Rev. P. Dom Jean Hebert Desroquettes, organist of Quarr Abbey, Isle of Wight, England, presided at the organ. The students of the institute include musicians of standing among the clergy and laymen of the Catholic and Protestant churches and important representatives of religious orders from all over the United States and Canada. Members of the Hierarchy of both the United States and Canada will be guests at this formal closing of the summer school.

WIESBADEN STRIVING TOWARD INTERNATIONAL RAPPROCHEMENT

(Continued from page 35)

setting by Lothar Schenk von Trapp, aroused the greatest attention.

The season just passed also brought us the premiere of Bernhard Sekles' "Die Hochzeit des Faun," a Frankfort composer known mostly by his chamber music. This otherwise excellent work was robbed of its effect by an insufficient "book." Of exceptional scenic and choreographic interest, a specially staged version by Carl Hagemann of Gluck's "Orpheus" should be mentioned.

The ensemble of the Wiesbaden Opera has been most carefully assembled. Foremost among the women is the dramatic soprano, Gertrude Geyersbach—unfortunately soon bound for Vienna; among the men, the gifted tenor, Fritz Scherer, not to forget the clever and competent musical director, Arthur Rother.

It goes without saying that in a town like Wiesbaden foreign artists often make a halt, and that from the stalls of the theater singers of all nationalities may be heard. First and foremost—besides the appearance of members of the Paris Opéra—may be mentioned the engagement of the Russian baritone, Baklanoff, whose appearances in Gounod's "Faust" and Verdi's "Othello" were a series of artistic triumphs.

Besides the opera, a word is due to the concerts here. Otto Klemperer, Wilhelm Furtwängler and Hermann Abendroth, three of Germany's most distinguished conductors, have appeared with marked success. Wiesbaden's own permanent conductor, Carl Schuricht, is responsible for a number of fine performances of modern works, some of which were heard for the first time in Germany. From all the impressions received in the last two years, it appears that Wiesbaden is striving to bring about in matters artistic an international "rapprochement," by lifting her artistic ideals far above any political differences of the time and in drawing the nations together in a mutual appreciation of the highest in art.

DR. GUIDO BAGIER.

SUMMER DIRECTING

(Continued from page 30)

| P | |
|------------------------------|-----------------------------|
| Paderewski, Ignace Jan | Switzerland |
| Patterson, Frank | Magnolia, Mass. |
| Pattison, Lee | Australia |
| Peirce, John W. | West Newbury, Mass. |
| Percy, Richard T. | Litchfield, Conn. |
| Persinger, Louis | Mill Valley, Cal. |
| Peterson, May | Portland, Ore. |
| Piech, Italo | Cincinnati, Ohio |
| Phillips, J. Campbell | Lake Placid, N. Y. |
| Phillips, Martha | Lake Placid, N. Y. |
| Polacco, Giorgio | Milan, Italy |
| Ponselle, Rosa | Brantford, Conn. |
| Potter, Harrison | Chenango, N. Y. |
| Potter, Marguerite | Paris, France |
| Preas, Joseph | Europe |
| Prokofiev | Europe |
| Q | |
| Qualle, Elizabeth | Salisbury, Conn. |
| R | |
| Rains, Leon | Schroon Lake, N. Y. |
| Rains, Rosa | Europe |
| Ray, Ruth | Chicago, Ill. |
| Regneas, Joseph | Raymond, Me. |
| Reimers, Paul | Europe |
| Reimherr, George | Merriewold Park, N. Y. |
| Reuter, Rudolph | Berlin, Germany |
| Reynolds, Eleanor | Europe |
| Riegger, Neira | Perry, N. Y. |
| Riesberg, F. W. | Norwich, N. Y. |
| Riker, Mr. and Mrs. Franklin | Adirondack Mountains |
| Rimini, Giacomo | Europe |
| Ringling, Robert | Chicago, Ill. |
| Rio, Anita | Lyme, Conn. |
| Roberts, Gray | Sharon, Pa. |
| Roeder, Carl M. | North Conway, N. H. |
| Roselle, Anne | Highland Park, Ill. |
| Rothwell, Walter Henry | Europe |
| Roxas, Emilio A. | North Long Branch, N. J. |
| Rubinstein, Erna | Europe |
| Rubinstein, Arthur | South America |
| Ryboer, Dr. Cornelius | Tannersville, N. Y. |
| Ryman, Paul | Atlanta, Ga. |
| S | |
| Saenger, Oscar | Europe |
| Salmond, Felix | New Canaan, Conn. |
| Salredo, Carlos | Seal Harbor, Me. |
| Saminsky, Lazar | Europe |
| Samoiloff, Lazar | Naples, Me. |
| Samoranya, Margot | Lake Mappakeung, Me. |
| Sassoli, Ada | Europe |
| Schelling, Ernest | Switzerland |
| Schindler, Kurt | Europe |
| Schips, Tito | Europe |
| Schmitz, E. Robert | Paris, France |
| Schnitzer, Germaine | Europe |
| Schofield, Edgar | Chatham Center, N. Y. |
| Schoen-Rene, Mme. | Berlin, Germany |
| Schumann Heink, Mme. | Garden City, L. I. |
| Scott, John Prindle | MacDonough, N. Y. |
| Scott, Antonio | Europe |
| Seale, Oscar | Schroon Lake, N. Y. |
| Selinsky, Margarita | Silesian Mountains, Germany |
| Selinsky, Max | Silesian Mountains, Germany |
| Shattuck, Arthur | Europe |
| Shepherd, Arthur | Cleveland, Ohio |
| Sheppard, Edna | Merriewold Park, N. Y. |
| Shuk, Lajos | Europe |
| Siefert, John B. | Atascadero, Cal. |
| Silbert, Rhea | Huntington, W. Va. |
| Siloti, Alexander | Europe |
| Simmons, Louis | Southampton, L. I. |
| Sinding, Christian | Norway |
| Sinigalliano, A. | Long Branch, N. J. |
| Sittig, Fred V. | Stroudsburg, Pa. |
| Smith, Clair Eugenia | Paris, France |
| Snyder, Mrs. F. H. | St. Paul, Minn. |
| Sokoloff, Nikolai | Europe |
| Southwick, Frederick | Minneapolis, Minn. |

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(Via cable to Musical Courier from London, August 15.)

An International Society for New Music has been founded by representatives of all the leading musical nations assembled at Salzburg under the chairmanship of Edward Dent, of England. Organizers have been appointed for each country, including Honegger, France; Edwin Evans, England; Rudolf Reti, Austria; Adolf Weissmann, Germany; César Saerchinger, America, to effect national organizations and report to the central office, London, by November 15. The society assumes the continuation of the international festivals at Salzburg. The honorary committee is composed of Busoni, Ravel, Schönberg, Strauss, Sibelius, Stravinsky and Bechert. (Signed) M.

| | |
|-------------------------|---------------------------|
| Spalding, Albert | Europe |
| Sparks, Estelle A. | Lake Hopatcong, N. J. |
| Spieling, Theodore | Europe |
| Springer, Herman | Centennial, Wyo. |
| Spross, Charles Gilbert | Round Lake, N. Y. |
| Stanley, Helen | Twin Lakes, Canaan, Conn. |
| Stead, F. L. | Alexandria, Minn. |
| Stewart, Allen R. | Atlantic City, N. J. |
| Stock, Frederick | Europe |
| Stoeber, Emmeran | Lenox, Mass. |
| Stossel, Albert | Lake Winnepesaukee, N. H. |
| Stone, May | West Haven, Conn. |
| Stopak, Josef | Long Branch, N. J. |
| Stransky, Josef | Europe |
| Sundelius, Marie | Harrison, Me. |
| Sutro, Rose and Otilie | Europe |
| Sweet, Reginald L. | Mill Neck, L. I. |
| Swayne, Wager | Paris, France |
| Sylvia, Marguerite | Los Angeles, Cal. |

T

| | |
|-----------------------|---------------------------|
| Tas, Helen Teschner | Monterey, Mass. |
| Telmanyi, Emil | Europe |
| Thomas, John Charles | Europe |
| Thomas, Ralph | Europe |
| Thoraldsen, Agot L. | Bottle Lake, Minn. |
| Thorner, William | Margaretville, N. Y. |
| Thunder, Henry Gordon | Atlantic City, N. J. |
| Tirindelli, Pier A. | Rome, Italy |
| Todd, Marie Louise | Old Forge, N. Y. |
| Topping, Lila | Atlantic Highlands, N. J. |
| Traub, Irene | Europe |
| Trueman, E. E. | Mount Clemens, Mich. |
| Truette, Everett E. | Greenville, Me. |
| Turpin, H. B. | Europe |

V

| | |
|------------------------------|-----------------------|
| Valeri, Delia M. | Europe |
| Vanderpool, Fred | Ashbury Park, N. J. |
| Van der Veer, Nevada | Lake George, N. Y. |
| Van Dresser, Marcia | Europe |
| Van Emden, Harriet | Europe |
| Van Gordon, Cyrena | Chicago, Ill. |
| Verlet, Alice | Paris, France |
| Vigna, Cecilia | Europe |
| Vianaka, Daniel | Old Forge, N. Y. |
| Von Doenhoff, Albert | Highmount, N. Y. |
| Von Klenner, Katharine Evans | Point Chataqua, N. Y. |

W

| | |
|----------------------|--------------------------|
| Ware, Harriet | Plainfield, N. J. |
| Wasserman, Herman | Goshen, Mass. |
| Weidig, Adolph | Spooner, Wis. |
| Wellerson, Mildred | Europe |
| Wells, John Barnes | Roxbury, N. Y. |
| Weiss, Grace | Boone, Iowa |
| Whitehill, Clarence | Manchester, Vt. |
| Whitney, Myron | Sandwich, Me. |
| Willeke, Willem | South Blue Hill, Me. |
| Williams, Parish | Europe |
| Wilson, Arthur | Merriewold Park, N. Y. |
| Wilson, Edna | Stamford, N. Y. |
| Wiseman, Mildred C. | San Antonio, Texas |
| Wiske, C. Mortimer | Bryant Pond, Me. |
| Witherspoon, Herbert | Darien, Conn. |
| Wolf, Jacques | Hopewell Junction, N. Y. |

Y

| | |
|---------------------|------------------------|
| Yost, Gaylord | Fayette, Ohio |
| Yon, Pietro A. | Settimo Vittone, Italy |
| Yon, S. Constantino | Settimo Vittone, Italy |
| Ysaye, Eugene | Europe |

Z

| | |
|-----------------------|----------------|
| Zendt, Marie Sidenius | Wilmette, Ill. |
|-----------------------|----------------|

Saenger Pupil Engaged for Chicago Opera

The following telegram from Kathryn Browne, mezzo soprano, to her teacher, Oscar Saenger, tells its own story: "Just signed contract to sing with the Chicago Opera next

KATHRYN BROWNE,
mezzo soprano.

season. All credit due to you. Many thanks. Will be in New York in October to study my new roles with you." (Signed) KATHRYN BROWNE.

Louis Koemmenich Is Dead

Just as the MUSICAL COURIER goes to press news reports announces the death of Louis Koemmenich, well known composer and conductor.

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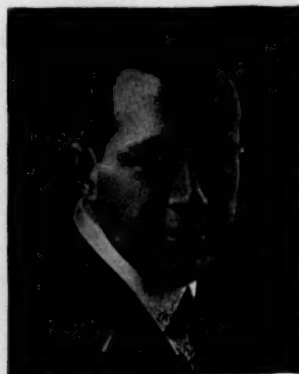
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